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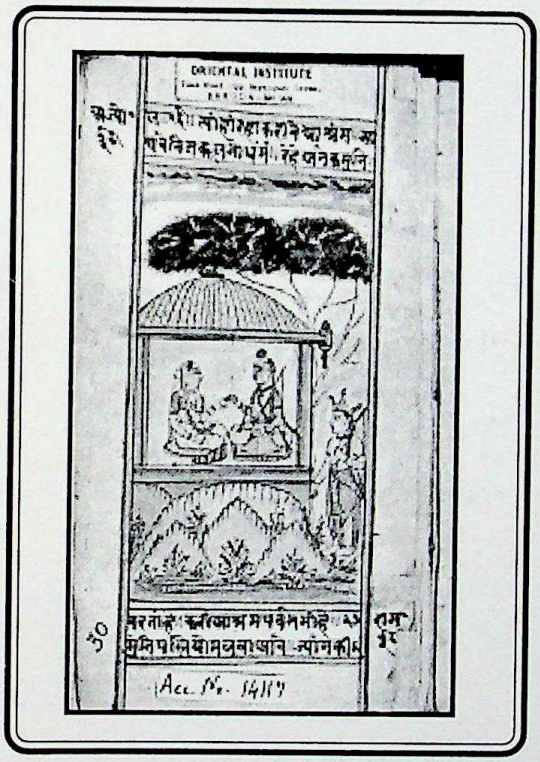

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VADODARA

THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
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TRITA ĀPTYA - A MYSTERIOUS FIGURE

GAURI MAHULIKAR*

Trita Āptya is a minor deity mentioned occasionally in the RV *(Ṛgveda)* and generally in some relation to Indra.[1] Following table gives the details of the references found in the RV, along with the deity of the particular hymn and the exact word form of Trita Āptya.

Ṛgvedic reference	Inflected word form of Trita used	Deity of the Hymn
I.52.5	Tritaḥ	Indra
I.105.9, 11	Tritaḥ	Viśvedevāḥ
I.163. 2, 3	Tritaḥ	Horse
I. 187. 1	Tritaḥ	Praise of Food
II. 11. 19	Tritāya	Indra
II. 11. 20	Tritam, Tritasya	Indra
II. 31. 6	Tritaḥ	Viśvedevāḥ
II. 34. 14	Tritaḥ	Maruts

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1. Dowson, John, *A Classical Dictionary of Hindu Mythology and Religion*, New Delhi, 1992, p. 321.

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V. 9. 5	Tritaḥ	Agni
V. 41. 4, 10	Tritaḥ (Sāyaṇa says, here Trita is an epithet of Vāyu, who pervades three regions of earth, firmament and heaven)	Viśvedevāḥ
V. 54. 2	Tritaḥ	Maruts
V. 86.1	Tritaḥ	Indra and Agni
VI. 44. 23	Triteṣu (This does not refer to Trita Āptya, but, to three regions)	Indra
VIII. 7. 4	Tritasya	Maruts
VIII.47.13	Trite	Ādityas
VIII. 47.15	Tritasya	Ādityas
VIII. 47.14, 16	Tritāya	Ādityas
VIII.52.1	Trite	Indra
IX. 32.1	Tritam	Soma
IX.34.4	Tritam, Tritasya	Soma
IX.37.4	Tritam, Tritasya	Soma
IX.38.2	Tritam, Tritasya	Soma
IX. 86.20	Tritam, Tritasya	Soma
IX. 95.4	Tritaḥ	Soma
IX. 102. 2, 3	Tritam, Tritasya	Soma
X. 1-8	Trita Āptya is *Ṛṣi*	Agni
X.46. 3, 6	Tritaḥ	Agni
X. 99.6	Tritaḥ	Indra

About Trita: The derivative meaning of *Trita* is, one who excels with intelligence. *(tīṛṇatamaḥ medhayā);* or one who is born third.[2] There is a story of Trita.[3] In ancient times, there lived three seers named Ekata, Dvita and Trita. Once while wandering in the desert

2. *Nirukta.* IV. 1

3. *Jaiminīya Brāhmaṇa.* I. 184, *Bṛhaddevatā.* III. 132-137

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land, afflicted by thirst, they found a well. Trita entered in and drank water. He also drew water for his brothers. After drinking water Ekata and Dvita pushed Trita in the well and covered it with a chariot wheel. They robbed him of his wealth and went away. The *Mahābhārata* says that the three brothers went to the sacrifice of Vasu Uparicara. While returning from him, with plenty of cows as *'dakṣiṇā'*, and walking along the bank of river Sarasvatī, Trita saw a wolf in front. When he tried to avoid it, he fell into a well.[4] Unable to come out of the well, Trita remembered all the gods and pleaded for his rescue. He saw the hymn (RV. I. 105). The hymn is addressed to Viśvedevāḥ, All-Gods, and is ascribed either to Trita or Kutsa on behalf of Trita. The seer cleverly argues with the gods, asking them, "Where is the ancient law divine? Who is its new diffuser now ? What count ye truth and what untruth? What is your firm support of law? What is Varuṇa's observant eye?"[5] The general meaning of all these questions is, "Is there no longer any distinction between right and wrong? Is there no moral government of the world? If there be, why am I, a faithful worshipper, allowed to suffer this undeserved misery?[6] This argumentative style of the seer has added more colour to his character, says Patton Laurie[7], because Trita trapped in the well, accuses the gods of not seeing him, even though he sees them. Here one feels that Trita is a mortal man, very brilliant, who can refute the arguments of even the gods. Ultimately the gods have to acknowledge his potential as a seer Bṛhaspati praises him in the end (RV. I. 105. 16-18). The verse implies that, gods must become seers in order to praise effectively and to create *mantras*. There is spatial irony in this story according to Patton. The gods enter the realm of the *ṛṣi*-in this case the small space of the well-in order to partake the sacrifice, which involves nothing less than the entire three spheres of the universe.[8] *Nītimañjarī*, while generalizing the story of three brothers, states, "A friend, who is good at heart is a brother and a brother, with evil mind is an enemy."[9] The example cited is that of Trita. Aśvins who saved Trita, are considered to be his brothers and his real brothers, with evil mind, are said to be his enemies.

Griffith remarks that Trita is a mysterious ancient deity frequently mentioned in the RV, principally in connection with Indra, Vāyu and Maruts. Shri Aurobindo annotates on

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4. Joshi, Mahadevshastri, *Bhāratīya Saṁskṛitikośa*, Vol. 4, Pune, 1988, (1967), p. 221
5. Griffith, Ralph, *The Hymns of the Ṛgveda*, New Delhi, 1999, (Reprint of new revised edition 1973)
6. *Ibid*, p. 67. See RV. I. 105. 6, note
7. *Myth as Argument*, Berlin. New York, 1996, p. 422
8. *Ibid*. p. 225
9. Dya, Dwivedi, *Nītimañjarī*, (Ed.) Joshi S.J., Varanasi, *Saṁvat*, 1990, verse 28, p. 55

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RV. V. 9. 5. that, Trita Āptya, the third or triple, is apparently the *Puruṣa* of the mental plane. In the tradition, he is a *ṛṣi* and has two companions significantly named Ekata, one or single, and Dvita, second or double, who must be the *Puruṣas* of the material and the vital or dynamic consciousness. In the Veda, he seems rather to be a God. *(The Secret of the Veda,* p. 425.) In Ancient Greece, there was a deity of rains, called Tritos. When Zeus attained prominence, Tritos got pushed in the oblivion and remained subordinate to Zeus.[10] Astronomically, Trita is a neglected star in *Hasta* constellation.[11] Again it is worth noting that *Hasta* is associated with torrential rains.

Trita and Indra: Trita's association with Indra is commonly accepted by Indian as well as Western scholars. His home is in the remotest part of heaven and he is called Āptya, the Watery, that is sprung from or dwelling in the sea of cloud and vapour. By Sāyaṇa, he is sometimes identified with Indra, sometimes with Vāyu and sometimes with Agni stationed in the three fire receptacles.[12] Trita Āptya, encouraged by Indra, fights the three-headed Viśvarūpa, son of Tvaṣṭṛ. Through his wise insight, Trita carefully and skillfully fought the combat. He slew the foe, three-headed and seven-rayed and freed the cattle.[13] The cattle, imprisoned by Viśvarūpa, are the showers obstructed by him. Once Trita slew his special enemy, Triśiras (having three heads), then Indra came forward and cleft the demon in pieces, smote his three heads and seized the cattle.[14] Oldenberg feels, conqueror is more Trita than Indra.[15] Even as killer of Vṛtra, Trita competes with Indra.[16]

RV. X. 8.7 states that Trita asked Indra for a share in the sacrifice, to get strength to fight the monster. Can there be any connection between the demon having **three**-heads and Trita, who is born **third**? Could it be a type of sympathetic magic, 'like killing like?' One thing is certain, and that is, Trita played an important role in this phenomenal fight, showed his valour, but was never given due credit, which was always stolen by Indra. Trita and Maruts remained the faithful associates and subordinates of Indra and never attained prime position in the Vedic Pantheon, despite their valorous deeds.

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10. Joshi, Mahadevshastri, *op.cit,* p. 221
11. *Ibid.*
12. RV. I. 187. 1, V. 41.4, 10, V. 52. 2
13. RV. X. 8. 8
14. *Ibid.* 9
15. *The Religion of the Veda,* Translated by Shritri, Shridhar, MLBD, New Delhi, 2004 (1998), p. 78
16. RV. I. 1871.

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Trita killing Triśiras in the RV, can be compared to Thraetona Athwya killing the three-headed, three-mouthed, six-eyed monster Azi Dahaka *(ahi daśaka* in Sanskrit, meaning, the biting serpent), in the Avestan mythology.[17] When Indra is stated to vanquish Vṛtra, he does it on three planes, water, land and air. Thus number three is vital in the association of Trita or Indra, when it comes to killing the monster.

Trita and Agni: There is a story in the Vedic literature that Ekata, Dvita and Trita (first, second and third) were three men produced by Agni in water for the purpose of rubbing off the remains of an oblation of clarified butter. Agni threw the cinders of the offerings into the water and from those sprang the three brothers, who, because of their origin in water, were called 'Āptyas'.[18] Wilson observes that the legend may owe its origin to the ritual of placing three blades of sacrificial grass round the altar (RV. I. 52.5). It is a curious similarity that these sacrificial blades are called ***'paridhi'*** and when Trita went deep in the well, he was covered by his brothers with the circumference of a wheel ***'paridhi'***. Sāyaṇa endorses this legend (AV. VI. 113.1), which states that Trita Āptya shares the sin of *'parivettṛ',* sin incurred by younger brother marrying before his elder brother. Thus Trita is a mysterious being to whom unpleasant things are consigned. RV. VIII. 47. 13 states that it is customary to consign any threatened calamity or unpleasantness to Trita. Griffith translates this as, "Each evil deed made manifest, and that which is concealed, O Gods, the whole thereof remove from us to Trita Āptya far away." Bad dreams too, go to Trita (RV. VIII.47.15). Any possible imperfection in the offering made to Agni, is previously removed by a libation to Dvita, along with Trita. (RV.V.18.2) Griffith gives a curious comparison to Traita's repository as Milton's *'limbo',* into whom follies and vanities are deposited.[19]

The Vedic legend of Trita Āptya further states that the sin deposited in Trita is transferred to one asleep at sunrise, from him to one whose teeth are yellow, then to one having bad nails, then to a person marrying his younger daughter before the elder one, from him to one marrying before his elder brother, then to *'brahmahā'* (one who kills a *brāhmaṇa*) and last to one causing abortion or infanticide.[20] Every successive sin in the list is considered

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17. Yaśna. IX. 7-8. See Dange, S. A. "Therianthropomorphism and the Multiple-head Motifs in Ancient India and Middle East,", *Journal of Asiatic Society of Bombay,* Vol. 73, for 1998, p. 8-23
18. *Taittirīya Brāhmana.* III.2.8, 11, 12. Also see, *Maitrāyaṇi Saṁhitā* IV. 1.9.
19. *Hymns of the Atharvaveda,* Benares, 1976, vol. I. p. 307.
20. Mai. Sam. IV. 1.9.

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to be more serious and intense than the preceding one. This is clearly the mentality of disowning any sin by transferring it to someone else.[21] Trita in the Vedic literature is unfortunate. He is not given due credit by Indra and is cheated by Agni, by depositing the remains in him. Moreover, Roth compares Trita with Traitana,[22] who tried to cleave the head of Dīrghatamas, but wounded his own shoulders and breast and perished (RV.I.158.5). Seer Dīrghatamas was saved by the divine twins, the Aśvins.

Trita and Soma: In the ninth book of the RV, there are eight hymns of Trita as a seer. In this book, Trita is depicted as the preparer of the celestial Soma. Trita's maidens/ dames i.e. fingers are skilled in making Soma for Indra (RV. IX.32.2, 38.2). Trita refines the tawny Soma (RV. IX.34.3). The *Pavamāna* Soma is stated to make the Sun shine along with the sisters, dawns, up above the high ridge of Trita. According to Sāyaṇa, the high place (of the sacrifice) of Trita, the seer; but Griffith says, the heavenly home of Trita, the celestial preparer of Soma for Indra, is intended.[23] RV. IX.86.20 states, "On, with the prudent singers, flows the ancient sage and guided by the men hath roared about the vats. Producing Trita's name, may he pour forth the meath, that Vāyu and that Indra may become the friends."[24] Annotating on this, Griffith says, producing Trita's name is making Trita's name *(janayan)* meaning probably, as Prof. Ludwig suggests, reminding us of Trita, with whom he is closely associated. This is a clear indication that Trita was an established name in the preparation of Soma and whosoever pressed Soma for Indra, offered a tribute to Trita by reciting his name. Pressing Soma and making a consecrated drink required a special kind of potential, which, perhaps, was Trita's domain.

Like Trita of the RV, Athwya is intimately associated with the Avestan Haoma ceremony. Haoma Yast, (SBE, vol. XXXI, p. 230) contains a conversation between Zoroaster and Haoma. On being asked who was the first to prepare Haoma in this world, Haoma answered, it was Vivahvant (Skt. Vivasvat). The second was Athwya and the third was Thrita. Again third place! Thrita in the Avesta has received ten thousand healing plants that had been growing around the tree of eternal life, the white Haoma (SBE, Vol. IV, p.

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21. For details see "Atharvaveda VI. 112 & 113 : A Comparative Study", Mahulikar, Gauri, *Annals of BORI*, Vol. LXXXI (2000), p. 251-256.

22. As quoted by Wilson, H. H. *Ṛgveda Saṁhitā*, Nag Publisher, Delhi, 1990 (1977), Vol. I. p. 170. Wilson comments that there can be little relation between Trita and Traitana.

23. Griffith, *Op. Cit.* p. 484, note on RV. IX. 37.4.

24. *Ibid.* p. 508

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220-221). Thus in Avesta, we have an authentic tradition of the association of Thrita with Haoma and Thrita/Trita appears to be an archetype of the Haoma/Soma pressing priests.

Trita's close connection with Indra and Soma is very significant. Indra is said to enjoy Soma in the company of Viṣṇu and Trita Āptya (RV. VIII. 12.16). Trita is engaged in the deed of releasing rain water by either breaking apart the monster (Vala, Vṛtra, Triśiras), or by his special skill of making Soma. In the Vedānta literature, Soma is likened with Parjanya.[25]

The Trita legend is narrated during the Sautrāmaṇī sacrifice (Sat. Br. V.5.4.1-35). One of the objects of this sacrifice is the expiation of any excesses committed in the consumption of Soma juice. When Tvaṣṭṛ excluded Indra from Soma sacrifice, Indra, angrily drank Soma disregarding Tvaṣṭṛ. However, he vomited, and then was cured by the Sautrāmaṇī sacrifice. Vṛtra was potential Indra. Gods gave him offering in the morning, men in the afternoon and fathers in the evening. Indra called Agni and Soma on his side, by assuring them *'puroḍāśa'* on eleven potsherds, and cut off Vṛtra in two parts. From one part, he made the moon and from the other, the belly, eater of food. (Sat. Br. I.6.3.17). The striking feature here is Vṛtra's association with Soma/Moon and Trita's association with Soma as the slayer of Triśiras Viśvarūpa/Vṛtra. Lahiri comments that an important development of the Vṛtra myth in the later Vedic literature is Vṛtra's association with Viśvarūpa, son of Tvaṣṭṛ, the artificer god.[26]

Trita and Folklore: There is a well-known Persian folklore, the tale of Prince Mohammad. Malik Mohammad, the youngest of three brothers, has a life-giving tree of golden apples. A monstrous demon steals fruit of the tree night after night. Older brothers are unable to ward off the demon, Mohammad keeps awake, sees the demon and in the ensuing fight, cuts off his arm. The monster flees. The three brothers track the monster to a well. The older brothers are afraid of descend in the well, because, it is filled with burning vapours. Mohammad accepts the challenge, goes in the deep well, kills the dragon and rescues three maidens held captive by the demon. The older brothers release a rope inside and draw the maidens out; but when Mohammad wants to climb up, they cut the rope. Mohammad falls in deeper and darker pit. Somehow he rescues himself and finds a way to a city which has been laid waste by a dragon, who has cut off the water supply by

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25. *Chāndogya Upaniṣad,* V. 3. 1 ff. This is popularly known as *'Pañcāgnividyā'*, the lore of five fires.

26. Lahiri, Ajoy Kumar, *Vedic Vṛtra,* MLBD, New Delhi, 1984, p. 187

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damming the stream. Each year, the citizens sacrifice a maiden to the demon to get water. Mohammad slays the dragon and releases the water. He is finally brought home to the world of light. Once there, he punishes his brothers and marries the most beautiful of the three maidens. In Iranian tradition, Mohammad is known as Thraetaona or Fereydun.[27]

Observations: All over the world, the myth of a hero fighting a dragon and releasing/ rescuing something/somebody is commonly observed. In most of the myths, the association of the dragon with waters is remarkably emphasized. The motif of multiple heads, too, is a common feature. In the Vedic literature, the three heads of Viśvarūpa are said to be, drinking Soma, wine and eating food. In the Avestan mythology, Azi Dahaka, created by Angra Mainyu, father of lies to counter Truth, is supposed to have three heads, representing pain, anguish and death.[28] The striking similarities in this folklore and the Vedic myth of Trita Āptya are:

- Third position amongst three brothers.
- Betrayal by the older brothers.
- Captivity in the well/pit.
- Victory over the dragon, having multiple heads.
- Consequent release of maidens/cows/water supply.

Trita is a mysterious ancient deity or seer who is distinctly associated with water. All over the world, it is believed that water is amassed by some dragon, many times at the ransom of a maiden. A brave hero kills the dragon, and releases the water streams. Consequently, he rescues the maiden and gets married to her. In the evolution of mythology, arises a new valiant hero and the old one becomes an associate, a deputy of the new one. It's a game of power politics and survival of the fittest. The weak may have sympathy, but loses power. Trita Āptya is a glaring example of this.

27. This information is gathered from the internet; from 'Findarticles' regarding folklore. I thankfully acknowledge this and some bits of information collected from 'amazon.com' and 'Google search' also.

28. *Ibid.* amazon.com
The serene Dragon: origin, tales, sources, types etc.

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THE TEACHINGS OF *KARMAN* - A VEDIC STUDY

MANJULA DEVI*

The Aryans had attained a high standard of morality as they cherished certain fundamental notions of ethical values throughout their lives. The Vedas, which are the perennial source of Hindu culture and civilization, provide copious information on the morals and manners of the Aryan people. These scriptures delineate the social life of the people more comprehensively and thereby they teach the lessons of life and preach the highest ideals of it. The efficacy of *Karman* is also highly extolled in the Vedas.

The term *Karman* means simply works or deeds and especially the sacred actions. In several Vedic texts *Karman* means the sacrificial works.[1] All human deeds are prompted by various desires and sentiments and, therefore, deeds have good or evil effects according to their nature. The deeds, whatever they are, are the works of mind. There are some deeds which are enjoined by the scriptures for the benefit and welfare of the individual, family, society and the entire world. Some of these deeds are described as compulsory duties, i.e. *nityakarma* which a man cannot avoid, since by non-compliance of such deeds a sin occurs. The other class of prescribed deeds is performed by the people for their lucrative results which are generally unseen, i.e. *adṛṣṭa.* Persons desiring to earn the religious merit, i.e. *puṇya,* undertake such works. While commenting on the passage - *yajño vai śreṣṭhatamam karma* in the very first *mantra* of the *Vājasaneyisamhitā, Mahīdhara has* explained the four types of *karman.* He states:

caturvidham karma
apraśastam praśastam śreṣṭham śreṣṭatamam ceti /
lokaviruddham vadhabandhacauryādikam apraśastam/
lokaiḥ ślāghanīyam bandhuvargapoṣaṇādikam praśastam /
smṛtyuktam vāpīkūpataḍāgādikam śreṣṭham /
vedoktam yajñarūpam śreṣṭhatamamiti tallakṣaṇam/[2],

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1. ṚV., 1.31.8; 6.37.2; 8.21.2; 9.46.3; 9.96.11
2. Mahīdhara on Vāj. S., 1.1

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i.e. the killing or murder, capturing someone, theft and such other works are forbidden to be done, i.e. *apraśastakarma.* Such acts like attending one's friends and relatives are praiseworthy, i.e. *praśastakarma.* Those works are good, i.e. *śreṣṭha,* which are enjoined by the Smṛtis, like digging wells and doing other acts of charity. Performing sacrifice is the best of all the works, i.e. *śreṣṭhatama* which is often elaborated in many Vedic texts. The term *sukṛta,* is used to mean the virtuous acts and the term *duṣkṛta* expresses the meaning of vile acts.[3] Those acts which are enjoined by the *Śāstras* are called the righteous deeds and vice versa.[4] The term *sukṛta* is also interpreted by *Śaṅkarācārya* in some contexts of the Upaniṣads to mean a place for enjoying the fruits of action.[5] The idea of righteous acts leading to merit and vile acts bringing retribution for the evil-doer is of great antiquity. It was revealed to the seers of the *Ṛgveda* itself. Later on, it developed into the Doctrine of *Karman* in the Upaniṣads, which is one of the essential tenets of the Hindu religion. It gave rise to the theory of transmigration, which postulates that each life is the result of fruits of the actions of the preceding existence. It has profoundly influenced the Hindu life and thought throughout the ages. All strata of the Hindu society are permeated by the theory of *karman* and transmigration. Though the Doctrine of *Karman* was not formulated fully in the *Saṁhitā* and *Brāhamaṇa* period, yet, its teachings are already in existence therein.

The Ṛgvedic seers recognized *ṛta* as the essence of righteousness. The term *ṛta* literally means the course of things and thereby it originally meant the order of the world, i.e. cosmic order. Everything that is ordered in the universe has *ṛta* for its principle. Even the gods never transgress it. The whole universe is founded on *ṛta* and moves on it.[6] Heaven and earth are what they are, by reason of *ṛta.*[7] Gradually, the term *ṛta* came to mean the path of morality to be followed by men and the law of righteousness observed even by the gods. Mitra and Varuṇa are called the custodians of *ṛta*[8]. Indra is praised to lead the

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3. *sukṛtaduṣkṛte dharmādharmau/*
   - Śaṅkarācārya on Chā. U., 8.4.1
4. *na sādhunā śāstravihitena karmaṇā ... ... śāstrapratiṣiddhenāsādhunā karmaṇā ... .../*
   - Śaṅkarācārya on Bṛ. U., 4.4.22
5. Cf. *sukṛte bhogāyatane ... ... /*
   - Śaṅkarācārya on Mun. U., 1.2.10
6. ṚV., 4.23.9
7. *Ibid.,* 4.23.10
8. *Ibid.,* 5.63.1

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devotees on the path of *ṛta,* i.e. on the right path over all evils.[9] In many contexts of the Vedic *Saṁhitās* and *Brāhmaṇas,* heaven was believed to be the place for enjoying the rewards of good works.[10] Agni is prayed to take the deceased to the world of those pious men.[11] It is the highest step of Viṣṇu where the virtuous men are said to rejoice in the dear abode.[12] The *Śatapathabrāhmaṇa* states very clearly that virtuous men definitely go to the heavenly world and there they shine as stars i.e. *nakṣatras.*[13] The *nakṣatras* are therefore called *janayaḥ,* the term being explained by *Sāyaṇācārya* as *jāyante janāḥ puṇyakṛto nakṣatrarupeṇeti janayaḥ nakṣatrāṇi.*[14] Those people who duly perform the sacrificial rites and bestow the sacrificial gifts to the priests liberally, are also entitled to live in heaven.[15] Heaven is regarded as the reward of those who practise rigorous penance, i.e. *tapas* and of heroes also who risk their lives in the battle.[16] The proper performance of sacrifice is conducive to produce merit to the performer, which is elaborated frequently in the Vedas. It is stated in the *Śatapathabrāhmaṇa* that the gods became immortal by means of the proper performance of the *Agnicayana* as Prajāpati advised them to do so.[17] It also enjoins that those who perform the holy sacrificial work, viz. *Agnicayana,* they come to life again after their death and secure thereby immorality. But those who ignore it, they are born in this world again and again.[18] Even a person can reach heaven without dying by performing the holy rites.[19]

The Ṛgvedic seers had some faint glimmerings of the idea of a dark deep pit below the earth to which the sinners were relegated by the gods. Indra and Soma are besought to dash the evil-doers into bottomless darkness.[20] The deep place is said to have been

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9. *Ibid.,* 10.133.6
10. *Ibid.,* 1.154.4; 10.16.4; TS., 5.4.1.3; ŚB., 6.5.4.8
11. ṚV., 10.16.4
12. *Ibid.,* 1.154.5
13. *ye hi janāḥ puṇyakṛtaḥ svargaṁ lokaṁ yanti - teṣāmetāni jyotiṁṣi/* - ŚB., 6.5.4.8
14. *Ibid.,* Sāyaṇācārya on *nakṣatrāṇi vai janayaḥ.*
15. ṚV., 1.125.5, 6; 10.154.3
16. *Ibid.,* 10.154.2-5
17. ŚB., 10.4.3.8
18. *Ibid.,* 10.4.3.10
19. TS., 6.6.9.2
20. ṚV., 7.104.3

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produced for those who are bereft of *ṛta*, i.e. *satya* and sinful.[21] But there is no mention of the torments of hell in the *Ṛgveda* which are clearly described in the *Atharvaveda*.[22] The *Vājasaneyisaṁhitā* also mentions *naraka*, i.e. the hell. *Vīrahan*, the term being interpreted by Mahīdhara as *naṣṭāgni*, i.e. one who has neglected the consecrated Vedic fire, is assigned the place of *naraka*.[23] From this prime concept of retribution for evil deeds, probably arose the idea of setting of good deeds against the evil deeds of a person and weighing them as if in a balance after his death. Weighing the balance is meant for ascertaining one's merits and demerits. A man is weighed in the balance in the next world and it is a very ancient belief common to both the Vedic religion and Zoroastrianism of Ancient Persia. In the *Zend Avesta* of the Zoroastrian religion also, the balance and the weighing of the virtue and vice of the departed spirit have been vividly described.[24] The *Śatapathabrāhmaṇa* reads:

> *tulāyām ha vā amuṣmilloka ādadhati yataradyaṁsyati*
> *tadanveṣyati yadi sādhu va'sādhu veti*[25],

i.e. He is placed in the balance in the yonder world and whichever of the two rises he will have to follow, i.e. he is assigned the heavenly world if the side of the good deeds in the balance rises and sent to the world beneath if his bad deeds outweigh. It is clearly stated in the present context: *sādhukṛtyā haivāsya yacchati, na pāpakṛtyā*[26], i.e. one can attain the heavenly world by his rightous deeds only and not by wrong doings. The *Śatapathabrāhmaṇa* firmly holds that man's desires govern what world he would reach after death. Man consists mostly of will and when he departs this world according as his will is, he becomes of similar will in the yonder world, which reads :

> *atha khalu kratumayo'yam puruṣaḥ - sa yāvatkraturayamasmāllokāt praiti*
> *evam kraturhāmum lokam pretyābhisambhavati.*[27]

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21. *Ibid.*, 4.5.5
22. AV., 5.19
23. Vāj. S., 30.5
24. Cf. Jogiraj, Basu: *India of the Age of the Brāhmaṇas*, Sanskrit Pustak Bhandar, Calcutta, 1969, p. 234
25. ŚB., 11.2.7.33
26. *Ibid.*
27. *Ibid.*, 10.6.3.1

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Here, the term *kratu* is explained by Sāyaṇācārya as *niścayo'dhyavasāyaḥ*[28], i.e. firm mental resolve which is conducive to the attainment of the desired objects. Śaṅkarācārya also has interpreted the term *verbatim* in the *Chādogyopaniṣad* on a passage of similar import.[29] The deeds, whatever they are, are the works of mind which is categorically stated in the *Praśnopaniṣad.*[30] The *Bṛhadāraṇyakopaniṣad* holds that a man only consists of desires and as his desire is, so will his determination and as is his will, so is his deed and whatever deeds he does, that he will reap.[31] Hence, Śaṅkarācārya has commented that *puṇyāpuṇye,* i.e. virtue and vice are at the root of *samsāra,* i.e. the cycle of birth and death.[32] The view that moral value of the works and conduct of an individual solely and irrevocably determines his future life and thereby man becomes the maker of his own destiny was duly advocated by the Upaniṣadic seers. To quote *Bṛhadāraṇyakopaniṣad,*

yathākarī yathācārī tathā bhavati sādhukārī, sādhurbhavati pāpakārī pāpo bhavati puṇyaḥ, puṇyena karmaṇā bhavati pāpaḥ pāpena.[33]

The fact that the last thoughts of a man determine his future birth is also revealed in the *Praśnopaniṣad* which reads as follows :

yaccittastenaiṣa prāṇamāyāti prāṇastejasā yuktaḥ
sahātmanā yathāsamkalpitam lokam nayati.[34]

Śaṅkarācārya has interpreted the first line of the passage as *maraṇakāle yaccitto bhavati tenaiṣa jīvaḥ cittena saṅkalpenendriyaiḥ saha prāṇam mukhyaprāṇavṛttimāyāti.*[35] The passage *yathāsaṅkalpitam lokam nayati* in the present context is explained by Śaṅkarācārya as *taṁ bhoktāraṁ puṇyapāpakarmavaśād yathāsaṅkalpitam yathābhipretam lokam nayati.*[36] In the *Kaṭhopaniṣad,* Yama tells Naciketas that on the death of the body, some again go to a mother's womb for an embodied existence while others are transferred into stumps

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28. *Ibid.*, Sāyaṇācārya.
29. *kraturniścayo'dhyavasāya evameva /*
    - Śaṅkarācārya on Chā., U., 3.14.1
30. ... ... *manokṛtenāyātyasmiñśarīre/* - Pr. U., 3.3
31. Br. U., 4.4.5
32. *Ibid., tasmātpuṇyāpuṇye samsārasya kāraṇam /* - Śaṅkarācārya..
33. Bṛ. U., 4.4.5
34. Pr. U., 3.10
35. *Ibid.*, Sāyaṇācārya.
36. *Ibid.*

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according to their deeds and knowledge.[37] In the course of the metaphysical discussion of Yājñavalkya and the sages in the court of Janaka, as narrated in the *Bṛhadāraṇyakopaniṣad,* Yājñavalkya discusses with Jaratkārava Ārtabhāga, apart in private, the matter as to what happens to a man when the body dies and they come to the conclusion that it is the *karman* alone and truly a man becomes good by good works and evil by evil works.[38] These cases in point postulate the idea of the transmission of the effect of one's deeds from one life to another. Thus, the doctrine of transmigration based on the good and bad deeds was well moulded in the Upaniṣadic period.

It is interesting to note that the Supreme Soul is not exalted by the pious works or degraded by the evil works.[39] But, He indeed inspires a man to perform good deeds whom He wishes to lead high over those worlds and it is He, Who makes him to do evil deeds whom He wishes to lead down from these worlds.[40] A person of good conduct attains good birth, i.e. the birth of a *Brāhmaṇa,* of a *Kṣatriya* or of a *Vaiśya.* But those, whose conduct has been evil, would attain a despicable birth of a dog or a hog or a *Caṇḍāla* which is clearly advocated in the *Chāndogyopaniṣad.*[41] A man of good conduct, i.e. *ramaṇīyācaraṇa* in the present context (Chā.U., 5.9.7) means a person of virtuous career, the term being interpeted by Śaṅkarācārya as *ramaṇīyācaraṇenopalakṣitaḥ śobhano'nuśayaḥ puṇyam karma yeṣām te*[42]. The ideal conduct of a man is reflected by his righteous performance only. Commending good conduct, Gautama states that compassion for all creatures, forbearance, freedom from envy, purity, quietism, auspiciousness, i.e. always doing what is praised by good men and avoiding what is blamed by them,[43] freedom from avarice and freedom from covetousness - these are the eight good qualities of a man. One who is destitute of these eight good qualities will not reach the heaven though he has been sanctified with the forty

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37. Kaṭha U., 5.6, 7
38. *karma haiva tadūcaturatha yatpraśaśaṁsatuḥ ... ... puṇyo vai puṇyena karmaṇā bhavati pāpaḥ pāpeneti ... /* - Bṛ. U., 3.2.13
39. *Ibid.,* 4.4.22 *a) sa na sādhunā karmaṇā bhūyānno evāsādhunā karmaṇā kanīyāneṣa sarveśvara ... ... /*
    b) na sukṛtaṁ na duṣkṛtaṁ sarve pāpmāno 'tivartante' pahatapāpmā hyeṣa brahmalokaḥ/ - Chā.U., 8.4.1
40. Kau. Br. U., 3.9.
41. Chā. U., 5.9.7
42. *Ibid.,* Śaṅkarācārya.
43. *praśastācaraṇaṁ nityam apraśastavivarjanam/*
    etaddhi maṅgalaṁ proktam. .. .. /
    - Haradatta on *Gautam Dharmasūtra.,* 1.8.24

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saṁskāras,[44] i.e. all the sacrifices are futile without good conduct. The *Āpastambadharmasūtra* holds that in order to eradicate the evils in the society that cause destruction to the creatures, one should be free from anger, exultation, grumbling, covetousness, perplexity, arrogance, malice, falsehood, too much of eating, calumny, envy, lust, covert enmity, lack of self-control, lack of concentration etc. Their eradication is dependent upon self-discipline only.[45] Thus, the efficacy of good conduct is highly valued in the Vedas. These moral precepts can persuade one to follow the right path and thereby these are conducive to mould the good character of a human being. Every action good or bad leaves its indelible mark on the character. Even a good deed of the one could benefit the others.[46] Likewise, the guilt of the sinners may be unloaded upon the others. The son inherits the sin of his parents.[47] One has to bear the evil consequences of the sins committed by his relatives.[48] A sinner is simply he who deviates from the path of order. Commission of any unrighteous action or anything wrong countenanced in the society is termed evil or sin in the Vedas. It is considered evil to speak, to smell, to see, to hear, to think improper which is elaborated in the *Bṛhadāraṇyakopaniṣad*.[49] Thus, the person who performs the good acts is pious while one who transgresses it, is consequently a sinner. The idea that an evil action would definitely yield its retribution to the doer is emphatically propagated in the Vedas. There is no compromise with the evil.

These high ideals of *Karman,* which bring to light the sterner side of the Vedic ethics, always aimed at infusing the spirit of cultivating the righteousness into the minds of the people. A.B. Keith has made the following observation on the efficacy of *Karman* - 'the conception of *Karman* serves indeed in an excellent way to defend and protect the established order of things, but it is essentially fatalistic and fatalism is not for a normal mind a good incentive to moral progress'.[50] Thus, these teachings of *Karman* are very relevant to the present-day society also. If the obligatoriness of these moral duties can be imbibed in the people, then only the present chaotic society could be reformed.

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44. GDS., 1.8.24, 25
45. Āp.D.S., 1.8.23.5
46. ṚV., 7.35.4
47. *Ibid.,* 6.116.3
48. *Ibid.*
49. Bṛ. U., 1.3.2-6
50. Keith, A.B.: *The Religion and Philosophy of the Veda and the Upaniṣads,* Vol. II, Part V, Chap. 28, Harvard University Press, London, 1925, p. 596

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A NOTE ON ŚAṄKARA'S COMMENTARY ON THE *CHĀNDOGYA UPANIṢAD* 2.31.1

MADHAVI KOLHATKAR*

The passage in the *Chāndogya Upaniṣad (=ChāndoU.) 2.13.1* reads - *upamantrayate sa hiṁkāraḥ jñapayate sa prastāvaḥ / striyā śete sa udgīthaḥ / prati strīm saha śete sa pratihāraḥ / kālaṁ gacchati tan nidhanam / pāraṁ gacchati tan nidhanam / etad vāmadevyam mithune protam /* 'One calls or summons. That is *hiṁkāra* 'the sound *him'* (in a *sāman).* He lets it know. That is *prastāva* (in a *sāman).* He lies down with the woman. That is *udgītha* (in a *sāman).* He sleeps against or on the woman. That is *pratihāra* (in a *sāman).* He comes to the conclusion or goes beyond. That is the *nidhana* 'the end-portion' (in a *sāman).* This is the *Vāmadevya sāman* which is woven in *mithuna* 'coupling' or 'sexual intercourse'.

As can be seen, the *hiṅkāra, prastāva, udgītha, pratihāra* and *nidhana* are the basic and essential parts of any *sāman.* Each and every *sāman* has those, without which a *sāman* cannot be complete. Any *sāman,* therefore, can be compared to the act of intercourse. But it is not so in ChāndoU. The comparison does not come anywhere else, in connection with any other *sāman.* It is only the *Vāmadevya sāman* which is compared to the act of intercourse. Why is it so?

The commentary of Śaṅkarācārya on this passage reads - *upamantrayate saṅketaṁ karoti, prāthamyāt sa hiṁkāraḥ/jñapayate toṣayati sa prastāvaḥ / sahaśayanam ekaparyaṅkagamanam / sa udgīthaḥ śraiṣṭtyāt / prati strī śayanaṁ striyā abhimukhībhāvaḥ sa pratihāraḥ / kālaṁ gacchati maithunena pāraṁ samāptiṁ gacchati tan nidhanam; etad vāmadevyam mithune protaṁ, vāyvambumithunasambandhāt / 'Upamantrayate* means he makes a suggestion. Since it is the first, that is the *hiṁkāra* 'the sound*him'* (in a *sāman). Jñapayate* means he makes her pleased, i.e. he courts her that is the *prastāva* (in a *sāman). Sahaśayanam* means lying on one bed. That is the *udgītha* (in a *sāman)* due to its supremacy. Sleeping against a woman is to approach a woman (sexually). That is *pratihāra* (in a *sāman).* He passes time in intercourse and goes beyond it or comes to the end of it. That is the *nidhana* 'the end-portion' (in a *sāman).* This is the *Vāmadevya sāman* woven in intercourse'.

Upto this, the commentary is just the paraphrase or explanation of the passage in the *Upaniṣad.* Neither is it much different than the original nor does it add any more to the

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original. But next it adds - *vāyvambumithunasambandhāt* 'due to the connection with the coupling or intercourse of wind and water.' What is the significance of this addition? What does it refer to ? It is obvious that according to Śaṅkarācārya, 'due to this connection with the intercourse of wind and water, the *Vāmadevya sāman* is (said to be) woven in the act of intercourse.' Hence, if this connection would be known, then the passage will be clear.

It is generally said that the Upaniṣad is a reaction to the Brahmanical religion in which the institution of sacrifice played the pivotal role. The Upaniṣads are against the sacrificial religion and also against the mundane desires and life for which also the sacrifices were performed. But this observation is not partially true. We do find references to some mundane aspects and also to some sacrificial details in the Upaniṣads, as is the present case.

The origin of *Vāmadevya sāman* is discussed in the *Pañcaviṁśa Brāhmaṇa,* which also, like the *Chāndogya Upaniṣad,* belongs to the *Sāmaveda.* The relevant passage 7.8.1 is as follows - *apo vā ṛtavyam arcchat tāsāṁ vāyuḥ pṛṣṭhe vyāvartata/tato vasu vāmaṁ samabhavat tasmin mitrāvaruṇau paryapaśyatām / tāv abrūtām vāmam maryā idaṁ deveṣv-ajanīti tasmād vāmadevyam /* 'Upon the waters came the season period (the period favourable for conception). Vāyu (the wind) moved over their back (surface). Therefore came into existence a beautiful (thing). This was espied by Mitra and Varuṇa; they said, "A beautiful *(vāman)* (thing) verily, has here been born in the Gods'. Therefore there is the *Vāmadevya* Chant.'... (tr. by Caland)

It is clear from this passage that this is the episode which Śaṅkarācārya denotes by *vāyvambumithuna.* Therefore, it is true that it is only the *Vāmadevya sāman,* which has the connection with *mithuna* 'sexual intercourse' and not any other.

By the way, I would like to draw attention of the readers to one more fact. The above-mentioned passage from the *Pañcaviṁśa Brāhmaṇa* is one of the most beautiful poetic passages in the Vedic literature. It is very picturesque. One can imagine a sage sitting on the bank of the waters enjoying the Nature around him. He sees the gentle waves on the water caused by the gentle breeze and imagines the union of the male and female principle and the birth of the Divine natural Beauty.

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KARMA-THEORY IN THE *MAHĀBHĀRATA* AND ITS RELEVANCE TO MODERN SOCIETY

RAJ KUMARI TRIKHA*

The *Mahābhārata* gives a detailed analysis of the theory of *Karma.* It talks of various types of actions alongwith their nature that bind the doer. It explains the process of their fructification and also throws light on various casual factors, which drive a man to work. In this paper, I propose to discuss the nature of *Karmas,* the process of their fructification, causal factors compelling men to work and methods to become free from the bonds of *Karma,* which are also relevant in modern society.

Nature of Karma

"As you sow, so shall you reap" is the golden rule of *Karma* theory. Every man has to reap the fruits of his actions. No one can avoid them[1]. A man may be a great scholar, a fool or a brave warrior, but, he must reap the fruits of his actions[2], because they exhaust only after giving their results[3]. In the *Vanaparva,* the Dharmavyādha explains the Karmic law and says even the best of intelligence, a shrewd policy and best of efforts cannot help to avoid the sufferings, caused by vicious deeds of previous birth. A man is born with collection of his past *Karmas,* which work like seeds to produce good or bad results. That is why some persons are happy and the others dejected. We see that extremely efficient and intelligent people perform their work to the best of their ability and still do not attain the best and desired results, while some other people, who work hard and sincerely, are deprived of even their salaries. On the other hand, some people attain wealth, without doing much efforts. We also see persons, who are born under some *Nakṣatra,* and whose auspicious ceremonies *(saṁskāras)* are also performed in similar manner, but, still some lead

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1. अवश्यमेव भोक्तव्यं कृतं कर्म शुभाशुभम् ।
नाभुक्तं क्षीयते कर्म ह्यपि जन्मशतैः प्रिय ॥
- *Nāradīyapurāṇa, Uttarabhāga* 29.19

2. पूर्वदेहकृतं कर्म शुभं वा यदि वाशुभम् ।
प्राज्ञं मूढं तथा शूरं भजते यादृशं कृतम् ॥
-*Śāntiparva,* 174, 47

3. *Vanaparva,* 209.5-37

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a happy, healthy and prosperous life, while others lead a miserable one, suffering from diseases, poverty etc. This difference in quality of life is due to the difference of their past *karmas.* The past actions of a man follow and approach him even in next birth, as a calf recognizes and reaches its mother-cow even among thousands of other cows[4]. The results of actions of a man are like deposits which are reserved for the doer, and are given to him at appropriate time[5].

Process of Fructification

Now the question arises how does an action follow its doer, in next birth? Which factors facilitate this process? According to the *Mahābhārata,* time is an important factor in the fructification of past deeds. As trees flower and bear fruits at appropriate time, without any effort, similarly, the past actions also give results at appropariate time[6]. Bhīṣma consoles Yudhiṣṭhira after the Bhārata battle and says *Kāla* is the witness of the good or bad actions of human beings and gives them their results[7]. This world works under the control of *Karmas* combined with *Kāla,* in the same way, as a machine, built by an engineer, works under his control.[8] *Jīva* leaves his mortal body and assumes another one by his own and powerful actions[9]. A man's nature and *Karmas* etc. are attracted towards him as the iron, though inert, is attracted towards magnet[10], or as dust is carried away by wind[11]. The *Bṛhadāraṇyakopaniṣad* clearly says that man's *vidyā,* his actions, and his previous *saṁskāras*

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4. यथा धेनुसहस्रेषु वत्सो विन्दति मातरम् ।
तथा पूर्वकृतं कर्म कर्त्तारमनुगच्छति ॥
- *Śāntiparva,* 322.16

5. स्वकर्मफलनिक्षेपं विधानपरिपक्षितम् ।
भूतग्राममिमं कालः समन्तादपकर्षति ॥
- *Ibid.* 16

6. अचोद्यमानानि यथा पुष्पाणि च फलानि च ।
स्वं कालं नातिवर्तन्ते तथा कर्म पुरा कृतम् ॥
- *Ibid.* 12

7. कर्मसूत्रात्मकं विद्धि साक्षिणं पुण्यपापयोः ।
सुखदुःखगुणोदर्कं कालं कालफलप्रदम् ॥
- *Ibid.* 33.19

8. त्वष्ट्रा च विहितं यन्त्रं यथा चेष्टयितुर्वशे ।
कर्मणा कालयुक्तेन तथेदं चेष्टते जगत् ॥
- *Ibid.* 33.22

9. कर्मणा बाध्यते रूपं कर्मणा चोपलभ्यते ।
कर्मणा नीयतेऽन्यत्र स्वकृतेन बलीयसा ॥
स तु देहाद् यथा देहं त्यक्त्वान्यं प्रतिपद्यते ।
तथान्यं सम्प्रवक्ष्यामि भूतग्रामं स्वकर्मजम् ॥
- *Śāntiparva* 210.45-46

10. अभिद्रवत्ययस्कान्तमयो निश्चेतनं यथा ।
स्वभावहेतुजा भावा तद्वदन्यदपीदृशम् ।
- *Ibid.* 211.3

11. राजसैस्तामसैर्भावैश्च्युतो हेतुबलान्वितः ।
क्षेत्रज्ञमेवानुयाति पांसुर्वातिरितो यथा ॥
- *Ibid.* 13

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(of good and bad experiences) follow him after death[12].

Thus, past-actions combined with *Kāla* are important factors in their fructification. Other important factors are motive behind a deed, and the manner of doing the *Karmas.* A doer attains the results of his actions in the same way, as he performed them[13]. If a man commits sin by speech *(Vācā),* he suffers from pinching words of others. If sin is committed mentally *(manasā),* he receives the results of his *Karma* in the form of mental afflictions. If he inflicts physical injury upon someone, then he also suffers from physical injury as a fruit of that action[14]. As love begets love, so the deceit also begets deceit. If a man deceives some one, he also will be deceived in return. This point is very clear from a well-known story of the *Mahābhārata.* In the battle, Droṇa, the chief of Kaurava's army, was fiercely destroying the army of Pāṇḍavas. Kṛṣṇa knew that Droṇa would throw his weapons after hearing the news of death of his son Aśvatthāmā from Yudhiṣṭhira. So Pāṇḍavas killed an elephant named Aśvatthāmā and repeatedly persuaded Yudhiṣṭhira to confirm the news of the death of Aśvatthāmā to Droṇa. Although he was not willing to do that unrighteous work, yet, ultimately Yudhiṣṭhira agreed and confirmed the news of death of Aśvatthāmā to Droṇa saying, "Aśvatthāmā is dead". Hearing this, Droṇa left his weapon and stopped fighting. Here, the motive of Yudhiṣṭhira was to convey the news of the death of Droṇa's son and not that of elephant. So he got the result of his trickful action, in similar fashion. In *Svargārohaṇa-parva,* when he alone reached heaven he could not see his four brothers and Draupadī there. Being told that they were in hell, he went and stayed there for some time. Having heard their pitiable cries, he decided to stay there with them. Then Indra appeared along with the other gods. The sight of hell disappeared and cool breeze started blowing. Indra told him, "O dear! Sorry, You had to see hell. You deceitfully assured Droṇa of the death of his son, so you were also shown hell deceitfully[15] as a result of that.

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12. सविज्ञानमेवापक्रामति, तं विद्याकर्माणि
समन्वारभेते पूर्वप्रज्ञा च ॥
- *Bṛhadāraṇyakopaniṣad* 4.4.2

13. यो यस्मिन्कुरुते कर्म यादृशं येन यत्र च ।
तादृशं तादृशेनैव सगुणं प्रतिपद्यते ॥
-*Śāntiparva,* 62.8

14. वाचा तु यत्कर्म करोति किञ्चिदिह,
वाचैव सर्वं समुपाश्नुते तत् ।
मनसस्तु यत्कर्म करोति किञ्चित् ।
मनःस्थ एवायमुपाश्नुते तत् ॥
-*Ibid* 201.22

15. व्याजेन हि त्वया द्रोण उपचीर्णः सुतं प्रति ।
व्याजेनैव ततो राजन्! दर्शितो नरकस्तव ॥
-*Svargārohaṇa Parva* - 3.15-16

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Mental attitude of the doer at the time of doing some deed, is very important factor at the time of its fructification. If virtuous deeds are done without religious faith *(Śraddhā)* or under some pressure, then they do not give best results. Lord Maheśvara tells Umā, "Those who do righteous works like *dāna* etc. under pressure from others, without any *Śraddhā* and also repent after giving *dāna,* get the wealth in next birth as a result of their past *Karmas,* but, do not enjoy them. They do not get any happiness from them, as they did not give *Dāna* happily in previous birth. Like a treasurer, they take care of their wealth and multiply it, but, do not enjoy the same. On the other hand, some people do not have much wealth, but, still enjoy it. The reason is, that in their previous births, they desired to give things in *dāna,* although they were poor. So, in their current birth, they enjoy the objects of worldly pleasure, although they remain poor."[16]

Who Drives Man to Work?

Here arises a question. When we know that man has to reap the fruits of his actions, and get hapiness or sorrows as their results, why does not he do good actions only and abstain from bad ones? What instigates him to do immoral or unrighteous deeds?

Lord Kṛṣṇa says in *Śrīmadbhagavadgītā* that man does unrighteous deeds under the influence of *Kāma* and *Krodha*[17], which are products of *rajoguṇa.* This is a general truth. But, sometimes, man does actions, which he never thought of doing nor he intended to do them. In the moments of introspection, he is surprised at his own deeds and asks himself, "what happened to me at that time? How and why I acted like that?" In such circumstances, one is liable to think, who compels man to do unrighteous works.

The *Mahābhārata* recognizes a number of causal factors driving a man to work. To quote a passage from it, "Some lay emphasis on *Daiva* and some on human efforts. Another class of thinkers, called materialists *(Bhūtacintakas),* do not believe in either of these two, but, advocate the doctrine of *Svabhāva* (nature). According to them, all these three forces work together harmoniously to produce results of action. But detached Yogīs and people with predominant *sattva,* say that all actions are caused by Īśvara[18]. Lord Kṛṣṇa also regards

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16. -*Anuśāsanaparva.* 145, page 5959

17. काम एष क्रोध एष रजोगुणसमुद्भवः ।
-*Śrīmadbhagavadgītā* 3.37

18. केचित्पुरुषकारं तु प्राहुः कर्मसु मानवाः ।
दैवमित्यपरे विप्राः स्वभावं भूतचिन्तकाः ॥
पौरुषं कर्म दैवञ्च फलवृत्तिः स्वभावतः ।
त्रय एतेऽपृथग्भूता न विवेकं तु केचन ॥
.....
कर्मस्था विषयं ब्रूयुः सत्त्वस्थाः समदर्शिनः ।
-*Śāntiparva* 232.19-21

Contd...

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nature of a man, his past actions and Īśvara as factors compelling him to work. When Arjuna was reluctant to fight in the *Bhārata*-war, Kṛṣṇa said, "O Arjuna! although you do not want to fight, but, you will fight, under the influence of your own past *Karmas*".[19] Your *Kṣatriya* attitude will engage you in battle-field per force[20]. O Arjuna! Īśvara dwells in the heart of all beings and He drives them to work by His *Māyā*, as if, they were mounted on the revolving engine of the Universe[21].

The doctrine of *Karma* is further explained in a story and *Kāla* is added to the list of casual factors[22]. The son of an old woman named Gautamī, died of snake-bite. When a hunter wanted to kill it, it said in self defence that it was innocent and bit the boy at the instigation of death. When death was questioned, the reply was that snake and death itself followed the order of Kāla. Later Kāla explained that none of all those three were responsible for the death of the body. His own *Karmas* caused his death.

The *Śāstras* also tell us, that all our actions get accumulated and form a store-house of *Karma* called *Karmāśaya*. The stored actions take time to mature and fructify. When they start giving their fruits (i.e. *Prārabdhakarmas),* they create a particular type of mental disposition to do work, similar to themselves. Thus, a man works under the influence of his nature, acquired by his previous *Karmas.* Vedavyāsa says to his son Śuka, "men do similar actions in present *Kalpa,* as they did in previous ones, due to the *Saṁskāras* of their past *Karmas.* If they are hostile or sympathetic to others, righteous or unrighteous in one birth, they tend to have these attitudes in other future births also and act accordingly[23]. A man follows his past actions, just as a fish is swept away by water-current[24].

If we follow this view, we are faced with a difficult situation. If previous actions are to decide a man's present behaviour, then where is scope for self-improvement? Is there no freedom of will? Is man a puppet in the hands of his past *Karmas?* Although the

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19. स्वभावजेन कौन्तेय! निबद्धः स्वेन कर्मणा ।
कर्तुं नेच्छसि यन्मोहात्करिष्यस्यवशोऽपि तत् ॥
- *Śrimadbhagavadgītā* 18.60

20. मिथ्यैष व्यवसायस्ते प्रकृतिस्त्वां नियोक्ष्यति ।
-*Ibid* 59

21. ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।
भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥
-*Ibid* 18.61

22. *Anuśāsanaparva* 1.15-77

23. तेषां ये यानि कर्माणि प्राक् सृष्ट्यां प्रतिपेदिरे ।
तान्येव प्रतिपाद्यन्ते सृज्यमानाः पुनः पुनः ॥
हिंसाहिंसे मृदुक्रूरे धर्माधर्मावृतानृते ।
तद्भाविताः प्रपद्यन्ते तस्मात् तत् यस्य रोचते ॥
-*Śāntiparva* 232.16-17

24. मत्स्यो यथा स्रोत इवाभिपाती ।
तथा कृतं पूर्वमुपैति कर्म ॥
-*Ibid* 201.24

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Mahābhārata gives prime importance to *Prārabdha karmas,* it recognizes the importance of current human actions as well, on many occasions. It says that if a man commits some sin, he should accumulate religious merit *(Puṇya)* by doing righteous deeds, like austerity, *dāna* etc., so that the righteous actions dominate and suppress his sin[25]. Lord Kṛṣṇa also advises, "Do not undermine yourself because man is his own enemy and own friend too. So uplift yourself on your own, and never degrade yourself[26]. After the detailed teaching of the *Gītā,* Kṛṣṇa again asks Arjuna to take into account the pros and cons of Bhārata-war, and then do whatever he wants to do[27].

Thus, we see that man is free to choose right or wrong course of actions, although there are several influential factors. He is also bound to reap the fruits of his actions unavoidably. In this process, man does some new actions also, which are again accumulated and fructify at appropriate time[28]. Thus, a man keeps on revolving in the cycle of life and death.

The question is, "Is there a way out? How to be free from the cycle of birth and death?

Means to be free from bondage of Karmas

The *Mahābhārata* offers three solutions to be free from bonds of actions. The most practical of them, is, to do actions without expecting any result. Such *Niṣkāma-karmas* do not produce results, like roasted seeds, which do not germinate[29]. Thus the doer is not bound to reap their fruits. The other solution is, the realisation that "*guṇas* of nature are doing their work and not myself". The results of such actions do not bind the doer[30], because it is the sense of ego, that binds. The third solution is to offer the results of all actions to the Almighty Lord[31]. Then also fruits of actions do not bind the doer, as he has no longing for them. If a man follows any of these advices, he is not bound by the results of his actions.

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25. तस्मात् दानेन तपसा च फलं शुभम् ।
वर्धयेदशुभं कृत्वा यथा स्यादतिरेकवान् ॥
-*Śāntiparva* 35.41

26. उद्धरेदात्मनात्मानं नात्मानमवसादयेत् ।
आत्मैव ह्यात्मनो बन्धुरात्मैव रिपुरात्मनः ॥
- *Śrīmadbhagavadgītā* 6.5

27. विमृश्यैतदशेषेण यथेच्छसि तथा कुरु ।
-*Ibid* 18.63

28. पूर्वदेहकृतं सर्वमवश्यमुपभुज्यते ।
ततस्तु क्षीयते चैव पुनश्चान्यत् प्रचीयते ॥
- *Āśvamedhikaparva* 18.12-13

29. कर्मजं बुद्धियुक्ता हि फलं त्यक्त्वा मनीषिणः ।
जन्मबन्धविनिर्मुक्ताः पदं गच्छन्त्यनामयम् ॥
-*Śrīmadbhagavadgītā* 2.51

30. प्रकृत्यैव च कर्माणि क्रियमाणानि सर्वशः ।
यः पश्यति तथात्मानमकर्तारं स पश्यति ॥
-*Ibid.* 13.29

31. मयि सर्वाणि कर्माणि संन्यस्याध्यात्मचेतसा ।
निराशीर्निर्ममो भूत्वा युध्यस्व विगतज्वरः ॥
-*Śrīmadbhagavadgītā* 3.30

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Conclusion

The above analysis confirms the golden rule of *Karma,* "As you sow, so shall you reap". A firm belief in this theory can save our society from moral-crisis. Now-a-days, everyone wants to earn wealth easily and quickly by hook or by crook. The belief in this theory of *karma* can help in eradicating vicious and anti-social crimes. No one will inflict physical or mental suffering upon the other persons. Theft, murders, terrorist activities, bribery, exploitation of women can be minimised in this way.

The doctrine of *Niṣkāma-karma* is very practical and suitable solution in the modern context. We see each action generates a reaction. Let us see what happens if we do a work with longing for its results. When we do not get desired results, we become angry. Anger has instant effect on our body, e.g. our eyes become red, and we shout at the pitch of our voice. The blood starts rushing towards the head and our breath becomes abnormal. These are visible reactions of anger. There are some invisible biological changes also, e.g. excessive secretions of bile and other enzymes. This imbalance of gastric juices causes many diseases like acidity, ulcers, headache, asthma, gout, indigestion, high or low blood pressure, heart problems and mental diseases etc. A tense person causes tension to others and thus chain-reaction starts, resulting in a tense society. If we work, without being attached to their fruits, we will be healthy and free from mental disturbances.

Moreover, when mind is not distracted by results of action, the whole mental and physical faculty of the doer will concentrate on the work itself. Consequently, the work is performed very efficiently. Increased efficiency will lead to optimal use of resources, not only of nation, but also of the whole world.

Do we want mental peace, happy and accomplished life? Do we want our society to have the same? If yes, then we must follow any of the above mentioned solutions.

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લેખકોને :

૧. પાનની એક જ બાજુએ, ટાઈપ અથવા કૉમ્પ્યુટરમાં તૈયાર કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ/કૉમ્પ્યુટર નકલમાં ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડણીકોશ પ્રમાણે જોડણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨. લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ, પૃષ્ઠ એ ક્રમ જાળવવો જરૂરી છે.

૩. 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કૉપીરાઈટ મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪. સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫. પાદટીપોનો ક્રમ સળંગ રાખી જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

સંપાદક : મુકુંદ લાલજી વાડેકર

વર્ષમાં ચાર અંક બહાર પડે છે - વસંતપંચમી અંક, અક્ષયતૃતીયા અંક, જન્માષ્ટમી અંક, અને દીપોત્સવી અંક

લવાજમ :

- ભારતમાં ..... રૂ. ૪૦.૦૦ (ટપાલ ખર્ચ સાથે)
- પરદેશમાં ..... યુનાઈટેડ સ્ટેટ્સ ઑફ અમેરિકા માટે ..... ૧૨.૦૦ ડૉલર (ટપાલ ખર્ચ સાથે)
- યુરોપ અને અન્ય દેશો માટે ..... પૌં. ૭.૦૦ (ટપાલ ખર્ચ સાથે)

આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમ વર્ષ જાન્યુઆરીથી ડિસેમ્બર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું.

નિયામકશ્રી, પ્રાચ્યવિદ્યામંદિર,
મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ,
વડોદરા - ૩૯૦ ૦૦૧.

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાત આપવા માટે લખો

સંપાદક, 'સ્વાધ્યાય',
પ્રાચ્યવિદ્યામંદિર, મ.સ. વિશ્વવિદ્યાલય,
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SECONDARY DILMUN AND THE KURUS OF THE *KALI* AGE

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While analyzing the possible scientific data which the *'parokṣa-priya'* and *'pratyakṣa dviṣaḥ'* seers had so meticulously concealed in the *Veda*, we studied the information about the ancient Indian astronomical time-reckoning. It has since been the basis of the *Saṁkalpa-pāṭha*- the day to day upadated calender - that every devout Hindu has to recite before his daily *Sandhyā*. A comparison with other ancient time-reckonings led us to the irresistible conclusion that while all others, somehow, have derived their time from the Vedic one, the latter in itself was complete and totally scientific.[1]

Application of the names of the various epochs of the *Daiva* i.e. stellar or astronomical time-reckoning by the historians in their works had created a lot of confusion in the medieval mind, which had failed to distinguish between the two. This had put a ready-made clobbering stick in the hands of the victors. The Europeans, under the all pervading influence of Christianity, believed the creation to have taken place only in the year 4000 B.C.[2] The superiority of their victorious arms had made their scholars so arrogant as to denigrate every thing vanquished that did not conform to their idea of the truth as understood and expounded by their Christian Padres.

As *Manusmṛti* had already been translated by Wilson, a plea of ignorance is out of question. Manu clearly states:

"The Sun divides the *Mānuṣa*, i.e., the solar or historical as well as the *Daiva*, i.e., the stellar or astronomical day and night" "The human or solar year with its *uttara* - northern and *Dakṣiṇa-ayana* - movement is the *Daiva* day and night respectively (hence, a *Daiva* year is equal to 360 solar years).[3]

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1. अरुणकुमार, *देवयान, संस्कृति का विकास और वेद,* अेस्. व्हया. ट्रस्ट, फैजाबाद, 1996 पृ. 77-96.
2. Father Ushers' calculation on the basis of Biblical Genealogies.
3. अहोरात्रे विभजते सूर्यो मानुषदैविके।
   दैवे रात्र्यहनी वर्षं प्रविभागस्तयोः पुनः।
   अहस्तत्रोदगयनं रात्रिः स्याद्दक्षिणायनम्॥ *Manusmṛti*, I. 65, 67.

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"Now know the details of the *Brāhma*[4]-Creator's or Creation's - day and night as also those of various epochs". "The *Kṛta-yuga* is said to have 4 thousand (solar) years and as many hundred years each as its *sandhyā* and *sandhyāṁśa*". "The other three succeeding epochs have each 1 thousand and 1+1 hundred years for their *Sandhyā Sandhyāṁśa* less than the preceding ones".[5]

> "Twelve thousand, the total number of years in a *Mānuṣa* - solar or historical *caturyugī* is also the number of years in a *Daiva-yuga*" "One thousand such *Daiva-yugas* form one day of Brahmā and his night too, is of an equal duration" "And, as the *Ahorātravids* say, after a day and night (when Brahmā sleeps i.e., the creation becomes dormant and inactive) he wakes up and recreates the *sat*- conscious and *asat*-unconscious, i.e. the material world".[6]

However, brushing this clear enunciation of Manu under the black carpet of their own weaving, the European Savants, in their Christian fervour, harped upon the mediaeval misunderstanding and debunked the whole of Indian tradition as mythical and an imaginary concoction with a view to push in back their antiquity to absurd lengths. Thereafter, they proceeded to vivisect the traditional chronology of India, by reducing the generation gap to such ludicrously low figures as 18 to 14 or even less years, to conform to their Christian idea of the date of the Creation.[7] Unfortunately, the Indian scholars, though of high

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4. In *Uṇādisūtras* (4.147), it is defined as *bṛṁhati vardhate tad Brahma,* i.e. what expands is Brahma - the universe.

5. ब्राह्मस्य तु क्षपाहस्य यत्प्रमाणं समासतः।
एकैकशो युगानां तु क्रमशस्तन्निबोधत ॥
चत्वार्याहुः सहस्राणि वर्षाणां तत्कृतं युगम्।
तस्य तावच्छती संध्या संध्यांशश्च तथाविधः ॥
इतरेषु ससंध्येषु ससंध्यांशेषु च त्रिषु।
एकापायेन वर्तन्ते सहस्राणि शतानि च ॥ *Manusmṛti,* I. 68-70.

6. यदेतत्परिसंख्यातमादावेव चतुर्युगम्।
एतद्द्वादशसाहस्रं देवानां युगमुच्यते ॥
दैविकानां युगानां तु सहस्रं परिसंख्यया।
ब्राह्ममेकमहर्ज्ञेयं तावती रात्रिमेव च ॥ - अहोरात्रविदो जनाः ॥
तस्य सोऽहर्निशस्यान्ते प्रसुप्तः प्रतिबुध्यते।
प्रतिबुद्धश्च सृजति मनः सदसदात्मकम् ॥ *ibid.,* I. 71-74; for a detailed discussion, see, *"भारत का पारम्परिक कालमान : उसकी यथातथ्यता"* in *Prof. B.P. Sinha Comm. Vol.* Delhi, in press.

7. Pargiter, F.E., *Ancient Indian Historical Tradition,* Oxford U.P., London 1922.

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intellectual caliber and repute were so awed by the power and prestige of the ruling elite to think straight and fight the onslaughts on their tradition and hoary antiquity. They, therefore, meekly fell in line and parroted the pronouncements of their mentors.[8] Many a one even now is continuing to do the same in the fond hope of lapping up a few crumbs that may fall down the white-man's dining table.[9]

We have, however, in a recent paper, tried to show that the evidence, right from the Vedic texts down to the observations made by the companions of Alexandar, the Macedonion raider, precludes the possibility of the generation gap to have ever been less, at least among the first two classes, i.e. the *Brāhmaṇa* and the *Rājanyavarṇa,* than 50 years. Even in the post-*Bhārata* war times it could not have been less than 25 years, the age when the youths, having completed their education, were permitted to marry.[10]

It is, therefore, we tried to compute afresh the genealogical lists available in the Purāṇas and found that their modern interpretations are much vitiated by the white man's arrogance and are totally off the track. Our conclusion, submitted to May, 2003 conference in the Hastinapur Shodh Sansthan, Meerut University,[11] was that while *Tretā* ended with Rāma, whose father Daśaratha was a near contemporary of the Vedic Divodāsa, in c. 5500 B.C., in the early centuries of *Dvāpara,* Sudāsa had to fight *Dāśarājña.* Soon after this "Battle of the Ten Kings", the Sarasvatī valley was engulfed by a cataclysmic flood, resulting in the exodus of the Vedic people in various directions. However, when the waters had receded and the condition became once again conducive for settlement, there arose a new regime led by one *Kuru* or *Kuruśravaṇa* or *Kurusaṁvaraṇa,*[12] that came, in due course, to be called

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8. e.g. Roy Choudhury, H.C., *Political Hisoty of Ancient India,* Calcutta University, Calcutta 1923 (6th Ed., 1953); Pusalkar, A.D. *"Traditional History from Earliest Times to the Accession of Parīkṣita", The Vedic Age,* Allen & Unwin, London 1952, pp. 264-318; Lal, B.B. *"Historicity of the Mahābhārata and the Rāmāyaṇa:* what has archaeology to say in the matter", in *Archaeology and Historiography: History, Theory and Method,* (Ed.) S. Settar and Ravi Korisettar, Manohar Pub. Delhi, 2002, pp. 29-56.

9. *Kochhar Rajesh, The Vedic People: Their History and Geography,* Orient Longmans, Delhi 2000.

10. Arunkumar and Bhuvana Vikrama, "Generation Gap: The Vedic Evidence" in *Purāprakāśa:* Dr. *Desai Z.A. Comm. Vol.,* Bharatiya Kala Prakashan, Delhi 2003, Vol. I. pp. 57-64.

11. *"Kurus: Their empire and the Sārasvata Sabhyatā".*

12. A.D. Pusalkar, "Kuruśravaṇa and Kuru Saṁvaraṇa", in *Studies in the Epics and the Purāṇas,* Bharatiya Vidya Bhavan, Mumbai, 1955, pp. 319-32.

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the Kaurava dynasty. However, the *Dvāpara* came to a close with the fratricidal - *Bhārata*-war fought in 3138 B.C.

It would be of interest to know that the whole of the *Dvāpara* spans the latter half of the 1st and the whole of the 2nd stage of Possehl's chronology.[13] And as the *Sārasvata Sabhyatā* or the Harappan civilization, assigned to the 3rd stage of his scheme, is nothing but the evolution of the above mentioned assemblages, it must have belonged to the post-*Bhārata*- war Pauravas, the lineal descendants of the erstwhile Kauravas. It appears to have survived upto the 19th century B.C., when it was devoured by a pan-Asiatic draught;[14] its pitiable conditions in the *maṭacīhateṣu kuruṣu* are so well described in the *Chāndogya-upaniṣad.*[15] Thus we find that the total life-span of the Harappan period from 31st to 19th century B.C. coincides with the total duration of the *Kali* Age as defined by Manu.

The reigns of the first five kings, with names like Parīkṣita-protector of the earth, Janamejaya-victor of the people, Śatānīka - one having hundred armies and Aśvamedhadatta - gift of the victory celebrations of the post-war Pauravas must certainly have been a period of expansion. And it was during this period that the Harappan penetration deep into Central Asia had commenced. Though in the *Mahābhārata,* Arjuna, the grandfather of Parīkṣita, is credited to have led a conquering expedition into Central Asia, the political conditions during his times, as described in the *Itihāsa,* decidedly preclude the possibility of such an expedition.[16] On the other hand, *Atharvaveda* eulogises Parīkṣita as the 'Universal ruler' or "the King of all the people'- *Rājño viśvajanīna,* and mentions that the happiness and overall satisfaction of the nation had become the subject of household discussions during the reign of this *Kauravya* King.[17] Therefore, in all probability, Arjuna's conquest only reflects, if only because the Itihāsa, that the *Mahābhārata* is, was to be closed with the demise of Śrī Kṛṣṇa and the *Svargārohaṇa* of his protégés, the Pāṇḍavas, the happenings during the reigns of their immediate successors. The venue of the first recitation of Jaya, the first edition of the *Mahābhārata,* i.e. Takṣaśilā seems to support our contention.

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13. Possehl, G.L. *The Indus Age: The Beginnings,* Oxford and IBH Pub. Co., New Delhi 1999, pp. 18-24.

14. See the ref. in note 11.

15. 1.10.1-7.

16. See the ref. in note 11: for a detailed discussion of the matter, see, my forthcoming book, *इतिहास की भारतीय परम्परा और पुरातत्त्व।*

17. कुलायन् कृण्वन् कौरव्यः पतिर्वदति जायया ॥

... जायाः पतिं वि पृच्छति ... जनः स भद्रमेधते राष्ट्रे राज्ञः परिक्षितः ॥ *Atharvaveda* 20.127.7-10.

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However, during the reign of the 6th king, Nicakṣu, the Paurava power seems to have suffered a temporary set-back. It was in his reign that the royal seat, Hastināpura, located somewhere to the west of the confluence of Sarasvatī and Dṛṣadvatī[18] rivers in Kurukṣetra was washed by floods, and the king had to shift his capital somewhere on the upper course of the river Yamunā.[19] It was after the predominant vegetation in the vicinity that the new capital was named Kauśāmbī. It was only during the peak of the pan-asiatic draught, referred to above, that the royal seat of Kauśāmbī was shifted to its present day location in the district of Allahabad, U.P.[20]

While the north-western overland expedition of the Pauravas has found an echo in the near contemporary history, their south ward expansion through the sea route, neglected perhaps owing to the land-locked nature of the bards, has only to be inferred out of the archaeological evidence, which seems to conform to the traditional history gleaned as above.

In Sumerian tradition, Dilmun, Meluhha and Magan or Makan are remembered as distant lands with whom a brisk sea trade was maintained. In an attempt to identify the first one, Prof. F.R. Allchin, referring to a local tradition current among the fishermen of the coastal Saurashtra, had tried to locate it somewhere in the Gulf of Cambay.[21] Countering the above suggestion, we had tried to draw the attention to the existence of a couple of villages named Dulmānā and Dulmānī near Kalibangan in Rajasthan, and had suggested the identification of the Sumerian Dilmun with the Harappans of the lower Sarasvatī valley.[22] And recently Prof. D.P. Agrawal and J.S. Kharakwal have come out with a fresh suggestion to equate the Jodhpurā Ganeshwar complex in the Jaipur-Alwar region with Meluhha of the Sumerian tradition.[23] However, the established opinion seems, after Geoffrey Bibby, to be

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18. Arunkumar, "On the Location of Hastināpura", *Journnal of Oriental Institute,* Baroda, Vol. 33, nos. 1-2, pp. 89-107.
19. गङ्गयापहृते तस्मिन्नगरे नागसाह्वये ।
त्यक्त्वा निचक्षुर्नगरं कौशाम्ब्यां स निवत्स्यति ॥ F.E., Pargiter, *The Purāṇa Text of the Dynasties of the Kali Age,* London, Oxford U.P., 1913 (Delhi 1962). P. 5
20. See reference in note 16.
21. Allchin, F.R., "Dilmun and the Gulf of Cambay", *Antiquity,* Vol. XLIII, 1968, pp. 315-317.
22. "On the Location of Dilmun", *Journal of the Oriental Institute,* Baroda, Vol. 21, no. 4, 1972. pp. 348-50.
23. "Jodhpurā-Ganeshwar Complex-Meluhha" - paper presented at the Annual Conference of the Indian Archaeological Society, Pune 1999.

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in favour of locating Dilmun in the island of Bahrain in the Persian gulf. But is this majority opinion really based on indubitable proofs and cogent reasons?

Like a mother who thinks her son to be the most beautiful and desirable among all his mates, every excavator, half closing his eyes even to the evidence he himself has unearthed and published, "can never resist the temptation to produce historical theories" that may prove his discovery unique and Bibby was no exception to this truism.

To proceed with evidence, Bibby himself has stated that the evidence from Umn an-Nar, Hilli and Buraimi like sites proves that the poeple from Kulli-"the matrix out of which the Indus Valley Civilisation developed"[24] - had already established their trading posts there. It is, therefore, in the fitness of things that the traders from other neighbouring localities, who followed them, must, finding the nearest regions already occupied, have moved further west and finding the hospitable island of Bahrain- "a place of two oceans" one of salt and the other of sweet water-and subsequently, Failaka, dug their roots there. Their first "city had apparently been unwalled and had been burnt". Sometimes afterwards 'the same people - for there was no real break in the continuity of the pottery-had returned after the destruction and rebuilt the city. And this time they had built a wall, ten feet thick around the city".[25]

It was no mean city. The street was straight and level, thirteen feet wide and running due north and south. On either side ran the stone walls of the houses, the wall on the right unbroken, only relieved by shallow battresses. On the left two doorways opened into the street, giving access to the houses. The street was a *cul-de-sac,* ending against the inner face of the city wall, but of squared stones, here set in mortar of green clay. And the municipal planning that appeared in the careful orientation of the street was further evidenced. For where the street ended at the wall, there was a well, recessed into the corner formed by the left wall of the street and the city wall. And in front of it, in the centre of the street, a large earthen ware basin, a full metre in diametre, had been sunk with its top at street level. It was clearly a municipal water supply.[26]

And while the city wall was being built, the people apparently camped, near their

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24. Bibby Geoffrey, *Looking for Dilmun,* Pelican Book, Penguin, 1970, pp. 295-98.

25 *Ibid.*, pp. 197-98

26. *Ibid.*, pp. 187

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beached vessels, down "the sand beach which is full of scrapes of copper, fragments of carved stone bowls, lost beads and lost seals".[27]

The occupation levels of both-the open and the walled-cities have yielded a handful of small objects of steatite, carnelian and ivory and "none of these substances are native to Bahrain". The last, however, " pointed more definitely to India".[28] Though the stamp seals were round and thus 'foreign' both in India and in Mesopotamia,[29] the chess-board pattern,[30] that in the greater Sarasvatī valley is evidenced to have started at Mehrgarh and continued through Kot Diji to Kalibangan and the polished chert weights-both cuboid and spheroid-that "agreed, to within less than one percent deviation, with weights found in the Indus cities"[31] speak volumes in favour of their Sārasvata moorings. Even though Bibby concedes that "either the first commercial impulses to have reached Dilmun must have come not from Mesopotamia but from India, or else India was a far more important commercial connection with Dilmun than was Mesopotamia,[32] he concludes that "the connection with Ur was definite enough, but connection with India seemed somewhat tenuous".[33]

As far as the Sumerian 'impetus' is concerned, we need to take note of only the two salient features, viz. the weights and the town layout, with the former, not only the shapes are different, but the ratio of the two sets are totally divergent: while the Sārasvata weights are half, eighth, a fiftieth, a hundredth of the largest of the weights, those from Mesopotamia run to third, tenth and sixtieth.[34] And, as against the grid-iron plan of both the Sārasvata as well as Bahrain settlements, in Sumerian cities, as Woolly has observed:

"Town planning was conspicuous by its absence. The streets are narrow, unpaved and wind between houses whose irregular frontages depend clearly on the accident of private property. Building blocks are so huge and so crowded that to houses situated in the hearts of them --- blind alleys are the means of approach. The dwelling houses conform to one

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27. *Ibid.*, p. 199.
28. *Ibid.*, p. 199.
29. *Ibid.*, p. 192.
30. *Ibid.*, p. 191
31. *Ibid.*, p. 372; see also pp. 200, 208 etc.
32. *Ibid.*, p. 372.
33. *Ibid.*, p. 193.
34. *Ibid.*, p. 372.

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type more or less according to the possibilities of the site".[35]

These differences preclude the possibility of any genetic relationship between the Mesopotamian and Bahrainian settlements and assemblages. And even then Bibby goes on to think that "Bahrain was in truth Dilmun", "the holy land in the eyes of Sumerians".[36] However, to be designated a 'holy land', a place or a region must have an appreciable antiquity in comparison to that of its venerators. And, Bahrain settlement, as per his own showing, is a post - c.3000 B.C. phenomenon.[37]

Now, the two different layouts of the settlement at Bahrain, within so short an interval of time, if viewed in the perspective of Indian tradition, seem to suggest that the Sārasvata traders, in times of some such calamity as either a fratricidal war or a flood that had swept Hastināpura away, must have found their profits curtailed. Hence, they must have decided it was fruitful to migrate and settle nearer to their markets in Mesopotamia. And, therefore, bypassig the Kulli trading posts, they appear to have arrived at Bahrain and later at Failaka. Initially they must have camped in the open. But as, at that point of time, in Mesopotamia, a new power, that of the house of Saragon, was being consolidated, they feared a raid. It is, therfore, that sooner than later they planned a town after the pattern obtaining in their homeland and protected it with massive walls. Thus, securing themselves from any possible attack, they resumed their profit earning commerce with the Mesopotamia mainland. Being the migrants from the Dilmun, they became known as Dilmun traders and in due course, their new settlement as (new) Dilmun. Instances of naming the new colonies after the old home-town or land of the settlers are a legion both in southeast archipelago and also in Australia and America.

With the stabilization of conditions in their homeland, the ships from the Sārasvata ports must also have resumed their seafaring activities. Now, finding, a settlement of their compatriots established half-way between their destination, they must have found it prudent and profitable to dock below the walls of the newly established city and, unloading their cargo, return to their home ports for fresh merchandise. It was thereafter that Bahrain Dilmun became 'a clearing house for commodities from farther afield, and the majority of the small bulk luxury items seem to point unequivocally towards the Indian subcontinent.'[38]

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35. *Antiquaries Journal*, Vol. II, pp. 360-61, quoted in Bibby, *op. cit.*, p. 202.

36. *Ibid.*, pp. 200, 98.

37. *Ibid.*, pp. 396-397: Chronological Chart.

38. *Ibid.*, p. 206.

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These Bahrain-Dilmun traders, however, to distinguish themselves from those from the homeland, must have found it necessary to discard the square shape and opt to have stamp seals in the round.

So far as the name Dilmun is concerned, K.D. Sethna has tried to connect it with the possible original *'Talamīna'*[39], i.e., *Sthal-mīna-matsya-* 'land fish'. Babylonian priest-historian Breossus, writting on the authority of ancient traditions, states that 'Fishmen', i.e., "Water-god-Varuṇa, or in Sumerian parlance *Enki* or *Ea* worshipping priests, who wore the garb of a fish that showed the fish head above their human face and the two legs below the fish-tail",[40] brought civilization to Chaldea, which was then inhabited only by savages.[41] From the archaeological evidence we know that the full-blown civilization[42] from the beautifully crafted objects and hand made crude pottery started coming up about the first quarter of the fifth millennium B.C. in Mesopotamia.[43] Scholars have wondered about this dichotomy of the artistic and crude objects in the same levels. We are, however, of the opinion that the pottery was crude if only because the skilled craftsmen were not potters, but had, out of necessity, to manufacture their own pots and pans.

Be what it may, we have on the basis of Indian tradition, shown that the Sārasvata region was the scene of a cataclysmic deluge early in the same millennium. It is, therefore, quite within the bounds of probability that the Sārasvata sea-merchants must have migrated west-ward to Sumer and it is they who are remembered as the civilizing 'Fish Men'. Here it would do well to remember that in Bhārata there once was a *Matsya* people and a *Matsya-janapada* in the present day Jaipur-Alwar area of Rajasthan, where even now their modern descendants-*Mīnās-* form a sizeable population. Scholars have connected Sumerian Meluhha to Sanskrit *Mleccha.*[44] Here it would be well to remember that Yāska has listed eleven causes of such vulgarizations in the second and many more in other chapters of his *Nirukta.* Now, *Matsya* has become *Machali* and a simple transposition of the last two letters of the latter yields *Ma-la-cha* and then *Mleccha.* It, therefore, appears that both Dilmun and

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39. Settna K.D., *Kārpāsa in Prehistoric India : A Chronological and Cultural Clue,* Biblia Impex Pvt. Ltd. Delhi 1981. pp. 89-90.
40. Brandon, S.G.T., "Creation Legends of the Ancient Near East," London 1963, pp. 111-112, quoted in रामविलास शर्मा, *पश्चिमी एशिया और ऋग्वेद, दिल्ली विश्वविद्यालय, दिल्ली,* 1994, 210-211.
41. Saggs, *The Greatness that was Babylon,* London 1962, p. 32 Places this in Eridu period.
42. Frankfort Henry, *The Birth of Civilisation in the Near East,* London 1954, pp. 7-50.
43. Durant, Will, *Our Oriental Heritage,* New York, 1954, p. 134
44. Bibby, *op. cit.,* p. 238.

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Meluhha were only the general appellations of the western and eastern branches of the Sārasvata people respectively.

When the flood waters had receded and the coastal regions once again became habitable, the *Matsya* people from the interior must have come down and resumed the seafaring activities of the departed ones. Having come down from the interior they must have been *Sthala-Matsya-Mīna* which was soon vulgarised as *Talamīna,* and in due course it became the generic name of the region. The two villages of Dulmānā and Dulmānī, referred to above, seem to act as the two beacon lights of the ancient name of the region.

While the status of Bahrain as Dilmun, the holy land of the Sumerians, is negated by its too recent an origin, such a doyen of Sumerologists as S.N. Kramer has sought to identify it with India, particularly the greater Sarasvatī valley.[45] Taking heart from his observation and that of those who are trying to find "The Cradle of Civilisation" in Bhārata,[46] we think that a number of features in the Sumerian tradition can be better explained only with reference to India and Indian tradition.

Take for instance the names of *Utu-nipishtim,* or as he was earlier called, *Ziusudra.* In the former *Utu,* the sun, seems, like Hindi *Ait* in *Aitvāra* Sunday, only to be a derivative of *Āditya.* Therefore, it is not unlikely that the original form of the full name was something like *Āditya-napāt,* son of the Sun. In still earlier language of the region this ancient hero was known as *Ziusudra.* The original of this name, too, must have been sometihing like *Divah putra*- son of the Heaven. In the Sumerian tradition, this *Ziu-sudra,* who dwells 'in the land of crossing, the land of Dilmun, the place where the Sun rises', which is 'holy', 'pure' and 'clean', is cherished as "the (first) King, the preserver of the name of vegetation and of the seed of mankind" from the deluge.[47]

This last information about this 'son of the Heavens' helps us to identify him with Manu, son of *Vivasvān*-Sun, who, too, is credited to have performed the same feat. As Sumer has no mountain high enough to be the *Naubandhana* anchor to the Manu's boat during a global deluge in post-glacial times, Dilmun, 'the eternal house of the immortal ancestors of all mankind"[48] can best be identified with Bhārata-*yatra nāvā prabhraṁśanam,*

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45. 'Dilmun: Quest for Paradise', *Antiquity,* Vol. 37, 1963, pp. 111-115.
46. Feuerstein, Kak G.S. and Frawtey, *In Search for the Cradle of Civilisation,* Motilal Banarasidass Pub., Delhi 1999.
47. S.N. Kramer's translation quoted in Bibby *op. cit.,* pp. 93-95.
48. *Ibid.,* pp. 94

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yatra himavataḥ śiraḥ[49]- where are the high peaks of the Himālaya from which the boat (of Manu) slipped down.

Once the above identifications are accepted, the problem of Sumerian tradition remembering, "the Kingship to have come down from the Heavens above"[50] which has off-handedly been dubbed only as an imaginative myth of the barbarians, becomes easy to comprehend. Here the reference is not to the flood that occurred in the early centuries of the fifth millennium B.C. in the greater Sarasvatī valley, or to any other local ones, the evidence of one of which was so readily broadcasted by Sir L. Wooley, in Sumer. It refers to a world wide phenomenon that occurred at the close of the last glaciation in C. 14000 B.C. which heralded the historical *Vaivasvata Manvantara.* To save himself and his men and materials, Manu had sought shelter in the higher reaches of the Himalayan highlands, that are known as the *Devabhūmi-devatātmā himālayo nāma nagādhirājah* (Kālidāsa). It was only after the flood waters had abated and the conditions became conducive for settlement that Manu came down and established *Ayodhyā*[51] as the *"Purāṇamokaḥ --- Jāhnavyām"*[52] - the original or ancient home' -in the *Uruḥ Kakṣo na Gāṅgyaḥ*[53] -the wide Gangetic plains - and thus became "the first annointed King" of the historical *Vaivasvata Manvantara.*

The arrival of the Matsya migrants in Mesopotamia has been mentioned above. They must have carried with them not only their civilizing skills and material equipment, but also a number of most common historical lore to their adopted land. But as they were only the traders, craftsmen and boatsmen from the coastal region of the lower Sarasvatī valley, they must have belonged only to the 3rd category of the social order, i.e., the *Vaiśya -varṇa.* As such they could not have been much proficient or even conversant with the full compendium of the traditional lore. It was perhaps, therefore, that a number of floating and apparently unrelated legends became current in West Asia, that can, as shown by Prof. Rama Vilasa Sharma, be explained only with reference to the *Vedas* and Indian historical tradition.

And "coming down of the kinship from the Heavens above" in Sumer must have been one such unco-ordinated tradition.

❊ ❊ ❊

49. *Atharvaveda* 19.39.8.

50. Raux George, *Ancient Iraq,* Pelican 1968.

51. अयोध्या नाम नगरी तत्रासील्लोकविश्रुता ।
मनुना मानवेन्द्रेण या पुरी निर्मिता स्वयं ॥ *Vālmīkīya Rāmāyaṇa,* 1.5.6.

52. *Ṛgveda* 3.58.6

53. *Ibid.,* 6.45.31.

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GIRINAGARA ROCK INSCRIPTIONS IN CLASSICAL SANSKRIT LANGUAGE

DEVIKA PANDYA*

The Gujarat (West India) state is prominent for its historical records in epigraphy. The earliest epigraphic records of the whole of India were mainly in Sanskrit and Prakrit language. They were first noticed in North India, then thouands of Inscription have been discovered at various places in different parts of India.

Here I would like to highlight two[1] Rock inscriptions of Girinagara which are in Sanskrit Language. They lie between Girinar and Junagadh at present.

1. Rudradāman 1st, the king of the Kṣatrapa dynasty (A.D. 23-400)
2. Skandagupta from Gupta Dynasty (A.D. 455-56)

Both of these inscriptions are discovered from the historical Region of Saurashtra situated in west India in Gujarat state. The discovery of these inscriptions appears to have been first announced in 1838 by Mr. James Prinsep[2]. Dr. Bhau Daji published his reading of the [3]text, and a translation of it, accompanished by a lithograph reduced from a cloth tracing made in 1861 by Dr. Bhagwanlal Indraji[4].

The Girinagara (Junagadh) Rock inscription is unique as an early example of Sanskrit record composed in high prose style in respect of orthography[5]. In these epigraphic records, references are quite abundant to various aspects of Indian life and thought. No study of

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1. Sircar, D.C. (Ed.), *'Select Inscriptions Bearing on Indian History and Civilization.* Vol. I, Calcutta, 1942.'
2. Prinsep James, *'Journal of the Asiatic Society of Bengal'.* Vol. : II, 338ff.
3. Bhau Daji, *Journal of the Bombay Branch of Royal Asiatic Society,* Vol. VII, 113f, 118; 125f.
4. Indraji Bhagwanlal and Bühler, *'Indian Antiquary'* Vol. VII P. 257 ff
5. Fleet, J.F. *'Corpus Inscriptionum Indicarum',* Vol. III, "Inscriptions of the early Gupta kings and their successors", P. : 57

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classical Sanskrit and Prakrit can be completed without knowledge of enormous mass of literary material both in prose and verse, embodied in inscriptions. This research paper is also concerned to the historical analysis.

Inscriptions are the indispensable, authentic and copious sources of information for the knowledge of the Indian Script-Language, Culture, History in general and especially for its ancient times in particular.

Epigraphic records may be broadly classified under two groups:

(1) Those engraved by or on behalf of the ruling authority and

(2) Those incised on behalf of private individual organizations.

Most of them are from the second category, but Girinagara Rock inscriptions are of the first Category.

Epigraphy is the study of inscriptions and inscription literally means any writing engraved on some object. In India, rocks as well as lithic, metallic, wooden or earthen things, stone and shells, ivory were generally used for incising.

These two inscriptions are Eulogistic Inscriptions. The details about them are as under.

I. GIRINAGARA ROCK INSCRIPTION OF RUDRADĀMAN I, *ŚAKA* YEAR 72 (= A.D. 150)*

Language : Sanskrit

Script : Brāhmī (During *Kṣatrapa* Age[6])*

This rock inscription is found at Junagarh (Ancient Girinagara) in Saurashtra at the commencement of gorge that leads to the valley which lies around the mountain Girnar.

The face of the rock measures 11' 2" x 5' 5" having some of its portion in the middle and at the end worn out[7]. The inscritpion is on the western side, near the top of the famous rock which also contains the Aśoka edicts as well as a long inscription of the Gupta king

6. Parikh, P.C., *'Gujarātamā Brāhmī thī Nāgari sudhino Lipivikāsa* (in Gujarati); Ch. II, p : 26, 1974

7. *Collection of Prakrit and Sanskrit Inscriptions,* Pub. by, The Bhavanagar Archaeological Department, PP. : 18 to 21, 24 to 29.

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Skandagupta about a mile to the eastward of the town of Junagadh in Saurashtra. It contains twenty lines and gives an account of the dam, built across the artificial lake called Sudarśana, situated at the foot of the Girnar, which was washed down by the force of water during the previous rainy season.

The data given is the 72nd year of the *Śaka* era during the region of King Rudradāman[8].

My research paper gives a historical analysis of the famous Girinagara inscription of the Mahākṣatrapa Rudradāman together with a review of all the extant sources concerning Rudradāman himself. It is proposed that in this piece of political propaganda, the ruler wants to present himself as the perfect Indian king, thus making himself more acceptable to his subjects.

The inscription of Rudradāman is written in Sanskrit language and especially in highly elaborated prose style. Lengthy compounds, variety of figures of speech, and beautiful imagary can be seen often in this inscription. These characteristics can be seen in Daṇḍi's *Daśakumāracarita* (A.D. 6-7th), Subandhu's *Vāsavadattā* (A.D. 7th), Bāṇabhaṭṭa's (A.D. 7th) *Harṣacarita*[9] and *Kādambarī*.

Let us see the text described in the inscription.

(A) Sanskrit Text[10]

१. सिद्धं [।] इदं तडाकं सुदर्शनं गिरिनगरादपि ... मृत्तिकोपलविस्तारायामोच्छ्रयनिःसन्धिबद्धदृढजर्व्वपाळीकत्वा-त्पर्व्वतपा-

[The rules of *sandhi* have been observed in many cases, but, not in all. सिद्धं = सिद्धिः) [अस्तु]

२. दष्प्रतिस्पर्द्धिसुश्लिष्टबन्धं ... वजातेनाकृत्रिमेण सेतुबन्धेनोपपन्नं सुप्रतिविहितप्रनाळीपरीवाह-

३. मीढविधानं च त्रिस्कन्ध ... नादिभिरनुग्रहैर्महत्युपचये वर्तते [।] तदिदं राज्ञो महाक्षत्रपस्य सुगृही-

४. तनाम्नः स्वामिचष्टनस्य पौत्रस्य राज्ञः क्षत्रपस्य सुगृहीतनाम्नः स्वामिजयदाम्नः पुत्रस्य राज्ञो महाक्षत्रपस्य गुरुभिरभ्यस्तनाम्नो रुद्रदाम्नो वर्षे द्विसप्ततितमे ७२

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8 *Ibid.*

9. Shastri, H.G., *Indian Epigraphy,* (in Gujarati) Ch. 15, p. 259, 1973

10. *Ibid.* PP. 255 to 257

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५. मार्ग्गेशीर्षबहुलप्रतिपदि ... सृष्टवृष्टिना पर्ज्जन्येन एकार्णवभूतायामिव पृथिव्यां कृतायां गिरेरूर्जयतः सुवर्णसिकता-

६. पलाशिनीप्रभृतीनां नदीनां अतिमात्रौद्धत्तैर्व्वेगैः सेतुमः यमाणानुरूपप्रतीकारमपि गिरिशिखरतरुतटाष्ठालकोपतल्पद्वारशरणोच्छ्रयविध्वंसिना युगनिधनसद-

७. शपरमघोरवो(वे)गेन वायुना प्रमथितसलिलविक्षिप्तर्ज्जरीकृतावदीर्ण ... क्षिप्ताश्मवृक्षगुल्मताप्रतानं आ नदीतलादित्युद्घाटितमासीत् [।] चत्वारि हस्तशतानि वीशदुत्तराम्यायतेन एतावंत्येव विस्तीर्णेन

८. पंचसप्ततिहस्तानवगाढेन भेदेन निस्सृतसर्व्वतोयं मरुधन्वकल्पमतिभृशं दुर्द [र्शनमासीत्] [।] ..... स्यार्थे मौर्यस्य राज्ञः चन्द्रगुप्तस्य राष्ट्रियेण वैश्येन पुष्यगुप्तेन कारितं अशोकस्य मौर्यस्य ते यवनराजेन तुषास्फनाधिष्ठाय

९. ग्रणाळीभिरलंकृतं [।] तत्कारितया च राजानुरूपकृतविधानया तस्मिं भेदे दृष्ट्या प्रणाळ्यां विस्तृतसेतु ... णा आ गर्भात्प्रभृत्यविहतसमुदितराजलक्ष्मीधारणागुणतस्सव्ववर्णैरभिगम्य रक्षणार्थं पतित्वे वृतेन आ प्राणोच्छ्वासात्पुरुषवधनिवृत्तिकृत-

१०. सत्यप्रतिसेन अन्यत्र संग्रामेव्वभिमुखागतसदृशशत्रुप्रहरणवितरणत्वाविगुणरिपु ... तकारुण्येन स्वयमभिगतजनपद-प्रणिपतितायुषशरणदेन दस्युव्याळमृगरोगादिभिरनुसृष्टपूर्व्वनगरनिगम-

११. जनपदानां स्ववीर्य्यार्जितानामनुरक्तसर्व्वप्रकृतीनां पूर्व्वापराकरावन्त्यनूपनीवृदानर्त्तमुराष्ट्रश्वभ्रमरुकच्छसिन्धुसौवीर-कुकुरापरांतनिषादादीनां समग्राणां तत्प्रभावा (द्यावत्प्राप्तधर्मार्थ)कामविषयाणां पतिना सर्व्वक्षत्राविष्कृत-

(Restoration of the damaged text is due mainly to Indrāji. Ākarāvantī = Mālwā; Ākara = East Mālwā (cap. Vidiśā); Avanti = West Mālwā (cap. Ujjain). Anūpa realm, cap. Māhiṣmatī (mod. Maheśvar or Māndhātā in Nimar Dist.); Ānarta = North Surāshtra, cap. Dvārakā; Surāshtra = South Surāhtra, cap. Girinagara; Svabhra on the Sābarmatī; Maru = in Rājputānā Desert, cf. Mārwār; Kachchha = Cutch; Sindhu west of Lower Indus; Sauvīra east of Lower Indus; Kukura in North Surāṣṭra near Ānarta; Aparānta = North Konkan, cap. Sūrpāraka; Niṣāda from Vinaśana to Pāriyātra = W. Vindhya and Arāvelly)

१२. वीरशब्दजातोत्सेकाविधेयानां यौधेयानां प्रसह्योत्सादकेन दक्षिणापथतेस्सातकर्णेर्द्विरपि नी(नि)र्व्याजमवजी(जि)त्यावजी(जि)त्य संबंधाविदूरतया अनुत्सादनात्प्राप्तयशसा ... प्राप्तविजयेन भ्रष्टराजप्रतिष्ठापकेन यथार्त्थहस्तो-

१३. च्छ्रयार्जितोर्जितधर्मानुरागेन(ण) शब्दार्त्थगान्धर्व्वन्यायाद्यानां विद्यानां महतीनां पारणधारणविज्ञान-प्रयोगाबाप्तविपुलकीर्तिना तुरगगजरथचर्य्यासिचर्मनियुद्धाद्या ... तिपरबललाघवसौष्ठवक्रियेण अहरहर्द्दानमानान-

(शब्द = grammar; अर्थ = Lexicography or politics; गान्धर्व = music; न्याय= logic.)

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१४. वमानशीलेन स्थूललक्षेण यथावत्प्राप्तैर्बलिशुक्लभागैः का(क)नकरजतवज्रवैडूर्यरत्नोपचयविष्यन्दमानकोशेन स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालंकृतगद्यपद्य[काव्यविधानप्रवीणे]न प्रमाणमानोन्मानस्वरगतिवर्ण्ण-सारसत्वा(त्वा)दिभिः

(Various definitions of Kāvya and its varieties are noticed by Sanskrit rhetoricians.)

१५. परमलक्षणव्यंजनैरुपेतकान्तमूर्तिना स्वयमधिगत-महाक्षत्रपनाम्ना नरेन्द्रकन्यास्वयंवरानेकमाल्यप्राप्तादोम्ना महाक्षत्रपेण रुद्रदाम्ना वर्षसहस्राय गोब्राह्मण ... (र्त्थ) धर्म्मकीर्त्तिवृद्ध्यर्थं च अपीडयित्वा करिविष्टि-

१६. प्रणयक्रियाभिः पौरजानपदं जनं स्वस्मात्कोशा(त्) महता धनौघेन अनतिमहता च कालेन त्रिगुणदृढतरविस्तारायामं सेतुं विधाय सर्व्वतूटे ... सुदर्शनतरं कारितमिति (।) अस्मिन्नर्त्थे

(कर = tax; विष्टि= forced (i.e., free) labour; प्रणय = benevolence or emergency tax (cf. Kauṭilya, *Arthaśāstra,* V, II,) mod. *Prīti-daṇḍa.)*

१७. च महाक्षत्रपस्य मतिसचिवकर्मसचिवैरमात्यगुणसमुद्युक्तैरप्यतिमहत्त्वाद्भेदस्यानुत्साहविमुखमतिभिः प्रत्याख्यातारंभं

१८. पुनःसेतुबन्धनैराश्याद्हाहाभूतासु प्रज्ञासु इहाधिष्ठाने पौरज्ञानपदजनानुग्रहार्थं पार्थिवेन कृत्स्नानामानर्त्तसुराष्ट्राना(णां) पालनार्त्थन्नियुक्तेन

१९. पहलवेन कुलैपपुत्रेणामात्येन सुविशाखेन यथावदर्थधर्मव्यवहारदर्शनैरनुरागमभिवर्द्धयता शक्तेन दान्तेनाचपलेनाविस्मितेनार्य्येणाहार्य्येण

(Pahlava is usually taken to mean Parthian. Pahlava and Pārada are mentioned side by side in literature. Pahlava is apparently connected with the old Pehlevi language of Iran. Did a Pahlava sometimes denote a Persian and Pārada a Parthian?)

२०. स्वधितिष्ठिता धर्मकीर्त्तियशांसि भर्तुरभिवर्द्धयतानुष्ठितमिति ।

(B) TRANSLATION

To the perfect one. This Sudarśana lake, being from Girinagara, is beautiful in all respects, having been supplied with an embankment all round strongly lined with masonary continuously in its length, breadth, and height, so as to rival the hill region itself, possessed of a natural causeway formed by ... furnished with canals, etc., for the ingress and egress of water; and fed with the water (of certain rivers) by embankments, etc.; and ... three branches and other advantages, is in a highly flourishing condition. (This work gave way) on the 1st day of the dark fortnight of the month *Mārgaśīrṣa* of the 72nd year of Rājā Mahākṣatrapa Rudradāman, whose wishes are fulfilled by (the blessings of his) *gurus,* the grandson of Mahākṣatrapa (caṣṭana) of propitious name ... the son of ... in consequence of

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the rain having poured down in heavy showers everywhere, converting the surface of the earth as it were into one ocean; and the excessive swelling of the currents of the Suvarṇa Sikatā and Palāśinī and other rivers of the Urjayata hill, and on account of a hurricane, destroying the hill-tops, trees, towers, open seats, gates, places for shelter, arches, etc., raised on the bank, and resembling in its terrible force the deluge, its waters were so greatly agitated as to displace ... stones and trees and thick expanse of creepers, etc., and split open even the very bottom of the river. The lake with all its water gone out of this passage of four hundred and twenty cubits length and of the same breadth, and seventyfive cubits deep, appeared as if it were one in the country of Mārwāra ... for the sake of ... was caused to be made by (Vaiśya) Puṣyagupta, a native of the country of the Maurya Rājā Chandragupta; and was embellished with water courses, etc., under the superintendence of Tuṣāsphana, the Yavan Rājā of Aśoka Maurya. By the water-course seen in this break which he (Tuṣāsphana) has had constructed, and which had been executed in a manner worthy of the King ... the extensive bridge ... who-the abode of royal fortune which manifested itself in uninterrupted prosperity from his childbirth, was loved on account of his virtues by all classes approaching for protection as his subjects; who, except in war, had taken the true vow- never in his life to kill a human being, but liberally gave blows to equal and opposing enemies ... who was compassionate, who afforded protection to countries which surrendered (themselves) to him; who was the lord of the countries such as Purvadeśa, Parākara, Avantī, Anūpa, Nivṛt, Ānarta, Surāṣṭra, Śvabhra-Maru, Katccha, Sindha Sauvīra, Kukura, Aparānta, Niṣāda, etc., all the people residing in those ancient cities were not molested by thieves, snakes, ferocious beasts or diseases, -cities, which were aquired by his own valour, and the inhabitants where- of were greatly devoted to him; who rooted out with great strength great heroes who would not submit from their pride of their valour wellknown among the Kṣatriyas; who without treachery, after twice throughly conquering Sātakarṇī, Lord of Dakṣināpatha, did not completely destroy him, on account of their near connection, and thus obtained glory .. of great exploits ... who re-established deposed Kings; who by properly raising his hand (in giving gifts) has often acquired great merit in religion; who has secured great renown by his power of comprehending, retaining, knowing and practising the great sciences of grammar, politics, singing, *nyāya* and the like; who was skilled in the arts of riding horses, elephants, and chariots, (and who was skilled in the use of) the sword, the shield, in fighting ... and in reducing the enemies' forces; who was always of a charitable, courteous and obliging disposition; who was munificent; whose treasury overflowed with abundance of gold, silver, diamonds, lapislazuli *(Vaidūrya)*, and jewels, acquired by just and proper taxes and duties; whose ... was graced by clear, simple, sweet, admirable, and appropriate (sentences in) prose and poetry; whose beautiful form was united with the best signs and significant turns as shown by his gait, height, voice, walk, colour, vigour, strength,

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etc., who himself acquired the title of Mahākṣatrapa (protector of warriors), who won numerous garlands of flowers in the *Svayaṁvara* ceremony of the daughters of kings; by this Mahākṣatrapa Rudradāman, for cows and Brāhmaṇas for a period of 1000 years ... and for the increase of his merit and fame with great generosity remitted taxes ... and the people of the city and country from forced labour; and by a liberal amount of money from his own treasury, in no great length of time constructed the bridge of three times the length and breadth ... caused the most delightful lake to be made, that would last. On account of the largeness of the gap, the undertaking was forbidden by the King's advisers and executive officers, although possessed of all the qualifications of ministers, and not disinclined to encourage enterprise; the people, losing all hope of the re-building of the bridge, raised woeful cries, when the work was executed for obliging the people and the country by Pahlava, son of Kulaipa, and minister Suviśākha, appointed by the King for the protection of the whole of Ānarta and Saurāṣṭra ... (who Suviśākha) by the proper dispensation of justice in temporal and spiritual matters secured the love of the people; who was powerful, kept his senses in restraint, was steady-minded, unshaken, wise, unconquerable, well-behaved; and who became the increaser of his master's religion, glory and fame.

(C) COMPOUNDS

(1) *Bahuvrīhi* compound सुगृहीतनाम्नः दुर्दर्शनम्, सत्यप्रतिज्ञ, प्राप्तयशस्, विपुलकीर्तिना, धर्मकीर्ति,

(2) *Karmadhāraya* Compound

महाक्षत्रप, सुराष्ट्र, सुविशाख

(3) *Tatpuruṣa*

मतिसचिव, कर्मसचिव, युगनिधन etc.

(4) *Avyayībhāva*

यथावत्

(5) *Dvandva* गिरिशिखरतरु तटाक... गन्धर्वकन्या, गोब्राह्मण

(2) Figures of Speech :-

(1) *Utprekṣā* - एकार्णवभूतायामिव पृथिव्यां.

(2) *Udātta* - कनकरजतवज्रवैडूर्यरत्नोपचय

Thus we can note the wealth of observation and fullness of imagery in this inscription. It has an amazing command over words and an irrepressible talent for melodious and majestic phrases.

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II. GIRINAGARA ROCK - INSCRIPTION OF SKANDAGUPTA

Gupta years 136 to 138 (=455 to 457 A.D.)

Language : Sanskrit

Script : Brāhmī of the Southern class[11]

This inscription is engraved on the face of the same rock on which the Aśoka and Rudradāman Inscriptions are to be found at Junagadh in Saurashtra. The face of the rock looks to the south, measuring 10' 3'' x 7' and appears to have been engraved without being polished. There are in all 29 lines. The lower portion and some portion in the middle of the inscription have suffered much and the letters there are quite illegible. The language of the composition is Sanskrit, the character being of the Gupta period and the whole inscription is written in *Vaidarbhī* style. The *Vaidarbhi* style is endowed with all the ten *guṇas*[12].

श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।
अर्थव्यक्तिरुदात्वम् ओजःकान्तिसमाधयः ॥

And which is most lucid and easy to understand. It was prevelent in Maharastra (known as Vidarbhadeśa). It mentions that the Emperors of the Gupta Dynasty were *Paramabhāgavatas*. Skandagupta too, was the worshipper of *Bhāgavata* religion and the beginning of this inscription is from the verse of the adoration of Lord Viṣṇu.

The whole inscription is in a Poetic form. The first part regarding the Sudarśana Lake is of 39 verses and the second part regarding the temple built by Cakrapālita is of 8 verses. Here we can see the mythological story from *Bhāgavatapurāṇa*. The incarnation of Vāmana is notable.

- In 2nd to 6th verses we can see fantastic description of Kind Skandagupta.
- In 8th to 11th verses the qualifications of an ideal governor are narrated.

The main subject of the inscription which starts from the 26th verse mentions that the governor of Saurashtra was Parṇadatta, whose son Cakrapālita caused to build an embankment across the Sudarśana lake, which had burst on account of heavy rains in the year 136 of the Gupta era, which would correspond to A.D. 455. It was repaired in the next year. The narration of the tragic episode is nicely presented by the poet.

Now we will see Sanskrit text described in the inscription-

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11. Sircar, D.C., *'Select Insriptions'*, Vol. I, page 299.

12. Vyas Yogini, *'Bhāmaha's Kāvyālaṅkāra- A Critical Study''* Ch. : 3, pp. 79 to 128.

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(A) SANSKRIT TEXT[13]

१. सिद्धम् ॥
श्रियमभिमतभोग्यां नैककालापनीतां
त्रिदशपतिसुखार्त्थं यो बलेराजहार ।
कमलनिलयनायाः शाश्वतं धाम लक्ष्म्याः

२. स जयति विजितार्तिर्विष्णुरत्यन्तजिष्णुः ॥
तदनु जयिता शश्वत् श्रीपरिक्षिप्तवक्षाः
स्वभुजजनितवीर्यो राजराजाधिराजः ।
नरपति-

३. भुजगानां मानदर्प्पोत्फणानां
प्रतिकृतिगरुडाज्ञां निर्व्विषीं चावकर्त्ता ॥
नृपतिगुणनिकेतः स्कन्दगुप्तः पृथुश्री
चतुरु[दधिजला]न्तां स्फीतपर्यन्तदेशाम् ।

४. अवनिमवतारिर्यः चकारात्मसंस्थां
पितरि सुरसखित्वं प्राप्तवत्यात्मशक्त्या । (३)
अपि च जित[मे]व तेन प्रथयन्ति यशांसि यस्य रिपवो[ऽ]पि [।]
आमूलभग्नदर्प्पा नि[र्वचना म्लेच्छदेशेषु] ॥ (४)

५. क्रमेण बुद्ध्या निपुणं प्रधार्य
ध्यात्वा च कृत्स्नान्गुणदोषहेतून् ।
व्यपेत्य सर्व्वान्मनुजेन्द्रपुत्रां-
ल्लक्ष्मीः स्वयं यं वरयांचकार ॥ (५)
तस्मिन्नृपे शासति नैव कश्चि-
द्धर्म्मादपेतो मनुजः प्रजासु ।

६. आर्त्तो दरिद्रो व्यसनी कदर्यो
दण्ड(ण्ड्यो) न वा यो भृशपीडितः स्यात् ॥(६)
एवं स जित्वा पृथिवीं समग्रां

13. Shastri, H.G., *Indian Epigraphy,* Ch. 15, pp. 274 to 280., 1973

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भग्नाग्रदर्पा[न्] द्विषतश्च कृत्वा ।
सर्व्वेषु देशेषु विधाय गोप्तृ(प्तृ)न्[x]
संचिन्तया[मा]स बहुप्रकारम् । [७]
स्यात्को[ऽ]नुरूपो

७. मतिमान्विनीतो
मेधास्मृतिभ्यामनपेतभावः ।
सत्यार्जवौदार्यनयोपपन्नो
माधुर्यदाक्षिण्ययशोन्वितश्च ॥[८]
भक्तो[ऽ]नुरक्तो नृ[विशे]षयुक्तः
सर्व्वोपधाभिश्च विशुद्धबुद्धिः ।
अनृण्यभावोपगतान्तरात्माः [त्मा]
सर्व्वस्य लोकस्य हिते प्रवृत्तः ॥ [९]

८. न्यायार्जने[ऽ]र्थस्य च कः समर्थः
स्यादर्जितस्याप्यथ रक्षणे च ।
गोपायितस्यायि [च] वृद्धिहेतौ
वृद्धस्य पात्रप्रतिपादनाय ॥ [१०]
सर्व्वेषु भृत्येष्वपि संहतेषु
यो मे प्रशिष्यान्निखिलान्सुराष्ट्रान् ।
आं ज्ञातमेकः खलु पर्णदत्तो
भारस्य तस्योद्वहने समर्थः ॥ [११]

९. एवं विनिश्चित्य नृपाधिपेन
नैकानहोरात्रगणान्स्वमत्या ।
यः संनियुक्तो[ऽ]र्थनया कथंचित्
सम्यक्सुराष्ट्रावनिपालनाय ॥ [१२]

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x Read गोप्तृन. गोप्ता = Governor Skandagupta's deliberation over the appointment of a governor of the westernmost Gupta Region may have been due to the Hūṇa menace in Central India.)

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नियुज्य देवा वरुणं प्रतीच्यां
स्वस्था यथा नोम्ननसो बभूवु[ः] [।]
पूर्व्वेतरस्यां दिशि पर्णदत्तं
नियुज्य राजा धृतिमांस्तथाभूत् [।] [१३]

१०. तस्यात्मजो ह्यात्मजभावयुक्तो
द्विधेव चात्मात्मवशेन नीतः ।
सर्व्वात्मनात्मेव च रक्षणीयो
नित्यात्मवानात्मजकान्तरूपः । [।] [१४]
रूपानुरूपैर्ललितैर्विचित्रैः
नित्यप्रमोदान्वितसर्वभावः ।
प्रबुद्धपद्माकरपद्मवक्त्रो
नृणां शरण्यः शरणागतानाम् । [।] [१५]

११. अभवद्भुवि चक्रपालितो[ऽ]साविति नाम्ना प्रथितः प्रियो जनस्य ।
स्वगुणैरनुपस्कृतैरुदा[त्तै]ः पितरं यश्च विशेषयांचकार । [।] [१६]
क्षमा प्रभुत्वं विनयो नयश्च
शौर्यं विना शौर्यमह(महा)र्चनं च ।
दाक्ष्यं दमो दानमदीनता च
दाक्षिण्यमानृण्यम[शू]यता च । [।] [१७]
सौंदर्येमार्येतरनिग्रहश्च
अविस्मनयो धैर्य्यमुदीर्णता च ।

१२. इत्येवमेते[ऽ]तिशयेन यस्मि-
न्नविप्रवासेन गुणा वसन्ति । [।] [१८]
न विद्यते[ऽ]सौ सकले[ऽ]पि लोके
यत्रोपमा तस्य गुणैः क्रियेत ।
स एव कात्स्न्र्येन गुणान्वितानां
बभूव नृ(नृ)णामुपमानभूतः ।[।] [१९]
इत्येवमेतानधिकानतो[ऽ]न्या-

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न्गुणान्परीक्ष्य स्वमेव पित्रा ।
यः संनियुक्तो नगरस्य रक्षां
विशिष्य पूर्वान्प्रचकार सम्यक् ।[।] [२०]

१३. आश्रित्य वि(वी)र्यं [स्वभु]जद्वयस्य
स्वस्यैव नान्यस्य नरस्य दर्पं ।
नोद्वेजयामास च कंचिदेव-
मस्मिन्पुरे चैव शशास दृष्टाः(ष्टान्) ।[।] [२१]
विस्तंभमल्पेन शशाम यो[ऽ]स्मिन्
कालेन लोकेषु सनागरेषु ।
यो लालयामास च पौरवर्गान्
[स्वस्येव] पुत्रान्सुपरीक्ष्य दोषान् । [।] [२२]
संरंजयां च प्रकृतीर्बभूव
पूर्व्वास्मिताभाषणमानदानैः ।

१४. निर्यन्त्रणान्योन्यगृहप्रवेशै[ः]
संवर्द्धितप्रीतिगृहोपचारैः । [।] [२३]
ब्रह्मण्यभावेन परेण युक्तः
[शु]क्लः शुचिर्दानपरो यथावत् ।
प्राप्यान्स काले विषयान्सिषेवे
धर्मार्थयोश्चा(प्य)विरोधनेन ।[।] [२४]
[यो ... ... पर्णदत्ता]
त्स न्यायवानत्र किमस्ति चित्रं ।
मुक्ताकलापाम्बुजपद्मशीता -
च्चन्द्रात्किमुष्णं भविता कदाचित् ।[।] [२५]

१५. अथ क्रमेणाम्बुदकाल आग[ते]
[नि]दाघकालं प्रविदार्य तोयदैः ।
ववर्ष तोयं बहु संततं चिरं
सुदर्शनं येन विभेद चात्वरात् ।[।] [२६]
संवत्सराणामधिके शते तु

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त्रिंशद्भिरिन्द्रैरपि षड्भिरेव ।
रात्रौ दिने प्रौष्ठपदस्य षष्ठे
गुप्तप्रकाले गणनां विधाय ।[।] [२७]

१६. इमाश्च या रैवतकाद्विनिर्गता[:]
पलाशिनीयं सिकता विलासिनी ।
समुद्रकान्तां चिरबन्धनोषिताः
पुनः पतिं शास्त्रयथोचितं ययुः ।[।] [२८]
अवेक्ष्य वर्षागमजं महोद्भ्रमं
महोदधेरूर्जयता प्रियेप्सुना ।
अनेकतीरान्तजपुष्पशोभितो

१७. नदीमयो हस्त इव प्रसारितः ।[।] (२९)
विषाद्य[मानाः खलु सर्वतो ज]ना[:]
कथं कथं कार्यमिति प्रवादिनः ।
मिथो हि पूर्वापररात्रमुत्थिता
विचिन्तयां चापि बभूवुरुत्सुकाः ।[।] [३०]
अपीह लोके सकले सुदर्शनं
पुमां(मान्) हि दुर्दर्शनतां गतं क्षणात् ।

१८. भवेन्नु सो[ऽ]म्भोनिधितुल्यदर्शनं
सुदर्शनं ... ... [।] [३१]
... ... वणे स भूत्वा
पितुः परां भक्तिमपि प्रदर्श्य ।
धर्मं पुरोधाय शुभानुबन्धं
राज्ञो हितार्थं नगरस्य चैव ।[।] (३२)
संवत्सराणामधिके शते तु

(Note that Cakrapālita was made governor of Girinagara by his father Parṇadatta who was Skandagupta's viceroy in Surāṣtra. Both father and son appeared to have their headquarters at Girinagara.)

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१९. त्रिंशद्भिरन्यैरपि सप्तभिश्च ।
[गुप्तप्रकाले नय] शास्त्रवेत्ता
विश्वो[ऽ]प्यनुज्ञातमहाप्रभावः ।[।] [३३]
आज्यप्रणामैः विबुधानथेष्ट्वा
धनैर्द्विजातीनपि तर्पयित्वा ।
पौरांस्तथाभ्यर्च्य यथार्हमानैः
भृत्यांश्च पूज्यान्सुहृदश्च दानैः ।[।] [३४]

२०. ग्रैष्मस्य मासस्य तु पूर्वप[क्षे]
... ... [प्र]थमे[ऽ]ह्नि सम्यक् ।
मासद्वयेनादरवान्स भूत्वा
धनस्य कृत्वा व्ययमप्रमेयम् । [।] [३५]
आयामतो हस्तशतं समग्रं
विस्तारतः षष्टिरथापि चाष्टौ ।

२१. उत्सेधतो[ऽ]न्यत् पुरुषाणि [सप्त?]
... ... [ह]स्तशतद्वयस्य । [।] [३६]
बबन्ध यत्नान्महता नृदेवा-
न[भ्यर्च्य ?] सम्यग्घटितोपलेन ।
अजातिदुष्टम्प्रथितं तटाकं
सुदर्शनं शाश्वतकल्पकालम् । [।] [३७]

२२. अपि च सुदृढसेतुप्रान्त(?) विन्यस्तशोभ-
रथचरणसमाहक्रौंचहंसासधूतम्
विमलसलिल ... ...
भुवि त ... द[नेऽ]र्कः शशी च । [।] [३८]

२३. नगरमपि च भूयाद्वृद्धिमत्पौरजुष्टं
द्विजबहुशतगीतब्रह्मनिर्नष्टपापं ।
शतमपि च समानामीतिदुर्भिक्ष[मुक्तं]
... ... [।।] [३९]
[इति सुद]र्शनतटाकसंस्कारग्रन्थरचना [स]माप्ता ।।

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२४. दृप्तारिदर्पप्रणुदः पृथुश्रियः
स्ववङ्शकेतोः सकलावनीपतेः ।
राजाधिराज्याद्भुतपुण्य[कर्मणः]
... ... [। ।] [४०]
... ...
... ... [।]
द्वीपस्य गोप्ता महतां च नेता
दण्डस्थि[ता]नां

२५. द्विषतां दमाय । [।] [४१]
तस्यात्मजेनात्मगुणान्वितेन
गोविन्दपादार्पितजीवितेन ।
... ...
... ... [। ।] [४२]
... ... ग्धं
विष्णोश्च पादकमले समवाप्य तत्र ।
अर्थव्ययेन
महता महता च काले-
नात्मप्रभावनतपौरजनेन तेन । [।] [४३]
चक्रं बिभर्ति रिपु ... ...
... ... [।]
... ...
तस्य स्वतंत्रविधिकारणमानुषस्य ।[।] [४४]

२७. कारितमवक्रमतिना चक्रभृतः चक्रपालितेन गृहं ।
वर्षशते[ऽ]ष्टात्रिंशे गुप्तानां कालक्रमगणिते [।।] [४५]
... ...
... ... [।]
[स]र्थमुत्थितभिवोर्जयतो[ऽ]चलस्य

२८. कुर्वत्प्रभुत्वमिव भाति पुरस्त मूर्ध्न ॥ [४६]
अन्यच्च मूर्द्धनि सु ... ...
... ... [।]
... ... रुद्धविहंगमार्गं
विभ्राजते ... ... [। ।] [४७]

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The temple was possibly called here the *Cūḍāratna* of the hill.

(B) TRANSLATION

Glory ! Viṣṇu, who snatched from Vāli, for the happiness of Indra, that wealth (Śrī) which is worthy of enjoyment by his beloved (devotees) and which was carried off on various occasions, who has conquered misery, who is the constant asylum (or light) of that Lakṣmī whose residence is the lotus, and who is ever victorious :- may he be glorious! Next to him, may he (Skandagupta) be victorious, whose breast is encircled with wealth and splendour, who obtained the fame of a hero by his own arm, the supreme king of kings, who, acting as Garuḍa does by his (Viṣṇu's) command, destroyed the poison-like power of the snake-like kings with their hoods in the form of pride and conceit. The abode of kingly qualities, he, the far-famed Skandagupta of great wealth, who had already humbled his enemies, possessed himself of his father's attaining by the force of his merits the friendship of *Devas,* of the earth, which contains the gems of the four oceans and is skirted by beautiful countries. He is indeed victorious, whose enemies even in *Mleccha* countries with their pride destroyed from the very root declare ... his glory.* Whom, Lakṣmī, (who) in her wisdom having carefully reflected and considered all the causes of good and bad qualities, and rejected, one after another the sons of kings, at last chose for her lord. Whilst this king was governing the earth, no one amongst his subjects departed from the path of duty *(Dharma)*, was miserable, poor, vicious, miserly, deserving of punishment, or suffering from paṅn. Having thus conquered all the pride of his enemies and having established protecting officers in all the world and humbled countries, he began to think intently. Which person is there who is at once competent, and far-seeing, modest and with faith, full of wisdom and memory; who is endowed with truth, straight-forwardness, generosity, moral worth, sweetness, talent and glory; who is greatly devoted and attached, manly; whose mind is devoid of every kind of deceit caused by the four *upādhis (viz. Dharma, Artha, Kāma and Mokṣa);* whose heart is ever intent on the discharge of his obligations; who is devoted to the good of manking; and who by righteous means is able to earn wealth, to preserve and increase it, and to spend it on proper objects? Who is there qualified best to govern all the districts of Surāṣṭra amongst all my servants? Yes, I know, surely only Parṇadatta is competent to bear the burden. In this way this king of kings meditated for succesive days and nights, and with firm resolve and earnest entreaty, appointed (him) for the good government of the country of Surāṣṭra. The king, by appointing Parṇadatta to the west, felt secure, as the *Devas* obtained rest after appointing Varuṇa to the west. His son full of filial duty, was, as if it were by independent Parṇadatta, divided into a second half of his own self, who was brought up as his own self,

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who had always the knowledge of self, whose form was beautiful in itself, who was of manners as pleasant to all as his wonderfully beautiful form, whose face resembled one of the numerous expanded lotuses, and who afforded protection to those who sought his protection. He, the beloved of the people, who was renowned in the world by the name of Cakrapālita, excelled even his father by his naturally good qualities. Power, tempered by mercy, humility, morality, bravery that boasts not, patience, forgiveness, charity, cheerfulness, talent, gratefulness, activity, beauty, contempt of the mean, freedom from pride, courage, and generosity, these and many other qualities in an eminent degree resided in him without interruption. There is no one in this world to be compared to him in good qualities. He being endowed with all good qualities, became worthy of example to all mankind. The father(Parṇadatta), having recognized these and other greater qualities, himself appointed him (Cakrapālita), and he in his turn, protected the city in a pre-eminently good manner. He availed himself of the bravery of his two arms, did not depend on others, nor did he cause distress to any one by his pride, and punished the wicked in the town. The people placed no small confidence in him in time and he, studying the character of the citizens, fondled them as if they were his children. He pleased (his) subjects with cheerfulness, sweet conversation, civility, liberality, by the familiarity of social intercourse, by respect for their family usages. He devoted to Brāhmaṇism, powerful, pure, charitable according to the rules, enjoyed such pleasures as he could without transgressing religion, and prosperity. What wonder that he ... ... from Parṇadatta should be virtuous? Is warmth ever caused from the moon, which is cool as a collection of pearls and aquatic lotuses! Afterwards, when in the course of nature, the rainy season arrived after the hot season, it rained copiously and continuosly for a long time, by the force whereof the Sudarśana burst. When a century of years plus thirty (six?) passed, on the sixth day of Bhādrapada, at night, counting from the era of Gupta, the Palāśinī, the Sikatā and the Vilāsinī rivers arising from the Raivataka, wives of the ocean, being pent up for a long time, ran speedily towards their lord. The Ūrjayata seeing endless deluge caused at the end of the rainy season, and desiring to serve the ocean, extended his hands in the form of rivers adorned with many flowers. All the people, despairing and crying to one another what to do and how to do, awakened in the beginning or end of night, were overpowered with anxiety. The Sudarśana (good looking) lake in this world instantly became *Durdarśana* (ill-looking). Would the Sudarśana ever look as before and assume and appearance like that of the sea! ... ... he being greatly devoted to his father ... having put forward *Dharma* (religion) ever beneficial sequence to its observers ... for the benefit of the king and of the city, in a century of years, plus thirty, plus seven (having passed) ... ... Caitra (month) ... and whose greatness is known ... Having

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performed sacrifices to the gods with *ghee* (clarified butter) and having paid them obeisance, and having satisfied the *Brāhmaṇas* with gold, and the people of the city by entertaining them with proper civility, and also servants and respectable friends with gifts ... ... On the first day of the first demi-lunation of the (first) month of the *Grīṣma* season (latter half of summer), in two months, he with great energy, and by expending immense wealth, constructed with great effort ... ... whose total length is 100 cubits, and breadth 68 cubits, height (7?) persons ... 200 cubits ... and with well-set stones made the lake Sudarśana ... that it might last till the deluge. May the lake ornamented with the sight of a strong *setu,* adorned by *Cakravāka, Krauñca, Haṃsa* and *Dhūta* birds, ever moving in ripples (having) clear water ... as long as the sun and moon ... be prosperous along with the city filled with inhabitants ! May its sins be removed by hundreds of *Brāhmaṇas* singing the Vedas ... century of years, also (may they be saved from) all kinds of evils, and from famine ... The description of the construction of the Sudarśana lake is here finished. The destroyer of the pride of haughty enemies, (possessed) of great fortune a banner of his race, and lord of the whole earth, a maker of numerous spiritual gifts for the sake of fame, and (therefore) fit to be praised ... the protector of the *Dvīpa,* the lord of the great, a suppressor of enemies, his son endowed with his own qualities, who (son) has offered his soul to the feet of Govinda (Viṣṇu), by him ... ... and having been to the lotus-feet of Viṣṇu... with a great expenditure of money and time, who by his prowess has had in submission the people of the city ... the holder of the discus ... enemy ... who with independence of action and with some motive became for men. To this discus-holding Viṣṇu, a temple was constructed by Cakrapalita; ... ... and ... ... from the (Kāla) era of the Gupta ... ... a century of years plus thirty-eight (having passed) ... appears beautiful at the end of the town as if governing over the Ūrjayatācāla ... and on its top in the way to sky shines forth the (lake) called Sundara.

Now, I shall discuss the literary value of this transcription.

(1) *Alaṅkāras :* The masterly definiton of the figure of speech or *alaṅkāra* can be given : 'A new form with a certain art of speaking.' A poetry without figures is just like a widow woman. The employment of *alaṅkāras* is the characteristic feature of poetry - the factor that converts the matter of fact, prosaic speech in the poetic speech; and the criterion for judging its worth. While ordinary speech is straight and lacks ornamentation, poetry is marked by a striking turn of expression.

(A) *Arthāntaranyāsa* :- मुक्ताकलापाम्बुजपद्मशीताच्चन्द्रात्किमुष्णं भविता कदाचित्

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(B) *Upamā* :- (1) नियुज्य देवा वरुणं प्रतीच्यां स्वस्था यथा नोम्ननसो बभूवुः ।

Here, we can see also the refernce of Vedic god Varuṇa. Varuṇa is appointed as a protector of the western direction by Gods. Similarly giving appointment to Parṇadatta, the king became safe (worriless).

(2) प्रवृद्धपद्माकरपद्मवक्त्रो

(3) यो लालयामास च पौरवर्गान् (स्वस्येव) पुत्रान्परीक्ष्य दोषान्

(4) कुर्वत्प्रभुत्वमिव भाति पुरस्तमूर्ध्न ।

(C) *Utprekṣā* :-

द्विधेव चात्मात्मवशेन नीतः ।

(D) *Anuprāsa* :- द्विषतां दमाय, स्ववंशकेतोः सकलावनीपतेः, दाक्ष्यं दमो दानमदीनता च दाक्षिण्य ...,

कथं कथं कार्यमिति, चक्रभृतः चक्रपालितेन

(E) अपि च सुदृढसेतुप्रान्त ... शशी च / (३८)

Svabhāvokti[14] involves the description of some special features of the object described which is perceived not by everyone but only by the poet. The poet with his super-normal insight sees beauty where others see nothing, and perceives details which are not perceived by the common eye.

M. Hiriyanna says 'The poet, while under the finer influence of life, feels so intensely and vividly that his feelings spontaneously find utterance.

Sanskrit literature, where writings of a philosophical and speculative nature abound, has been a fertile field for critical theorising in poetry too. From the earliest beginnings of Bharata and Bhāmaha, up to the present day, many books have been written in Sanskrit with a view to elightening the reader on the nature and scope of poetry, and on the nature of poetic delight.

(2) COMPOUNDS :-

तत्पुरुष-त्रिदशपति, राजाधिराजः, नरपतिः, गुणनिकेतः, न्यायार्जने, आत्मजः, चक्रपालितः, गुणोन्वित, तोयदैः, अम्बुज, पौरजुष्टं

14. M. Hiriyanna, *Art Experience*, pp. 19-20, Mysore, 1954

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बहुव्रीहिः - पृथुश्रीं, स्वभुजजनितवीर्यं, विशुद्धबुद्धिं, सुदर्शनम्, दृप्तारिदर्पप्रणुदः
द्वन्द्वः- सत्यार्जवौदार्यनयोपपन्नो, माधुर्यदाक्षिण्ययशोन्वितश्च,
कर्मधारय- सुराष्ट्र, सुपरीक्ष्य, महोदधिः, महाप्रभावः, पादकमल
अव्ययीभाव- यथावत्, आमूल

The form of the desiderative usage is also notable i.e. जिष्णु, प्रियेप्सु.

(3) GERUND

ध्यात्वा, कृत्वा, जित्वा, भूत्वा, तर्पयित्वा, विनिश्चित्य, नियुज्य, परीक्ष्य, आश्रित्य
शशास, शशाम, सिषेवे, लालयामास - Perfect past tense.

The Junagadh Rock inscriptions of Rudradāman display a high prose style of Sanskrit while that of Skandagupta is composed in Sanskrit verses and various metres. Both these epigraphs present good specimens of composition in Sanskrit. The use of the Sanskrit language expressed in the respective scripts, clearly indicates that the epigraphs must have been quite legible to the general public in those times. They also throw light on the prevalance of different "eras" used in those times. Both these Sanskrit transcriptions, aim at recording the current events of the destruction of the embankment followed by its restoration through the recommendation of the local governors.

In the epigraphic records as a source of Indian history, the foremost is the fact that their authors in most cases described contemporary events. But one unusual information supplied by the transcription of Rudradāman, is that it also records the early history of the construction of the Sundarśana (beautiful) reservoir by the Governor of the Mauryan king Chandragupta, who reigned more than 450 early year, and preserving the names of the local Governor appointed by king Chandragupta and his grandson Aśoka.

In this context it is worth noting that this information throws light on the importance of the beautiful reservoir and its extended use for the agriculturists through canals. This information records historical data of the earlier Mauryan period. We wonder how the people or the administrators of the Kṣatrapa period (2nd cent. A.D.) could preserve details of historical events of the early year Mauryan Period (3rd cen. B.C.)!

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SOME PROBLEMS IN TRANSLATING AND INTERPRETING THE *MĀRKAṆḌEYAPURĀṆA*

M. L. WADEKAR*

Introductory-

The word *Anuvāda* is generally utilized for the translations in the vernaculars. It is derived[1] from the root *anu + vad* (1P.), which means to imitate in speaking. Its literary meaning is to speak after. The *Nyāyakośa*[2] (P. 26) notes *prāptasya anu paścāt kathanam saprayojanamanuvādaḥ iti sāmānyalakṣaṇam* (Gau. sū. vṛ. 2.65). 1. Somebody speaks and it is then followed or imitated by the other one. (Just as the parrot speaks out or imitates the words of a speaker). 2. But in the study of the Vedas, the preceptor recites and the disciple recites the *mantra* in the same manner *(Anūcāna).* In the Vedic Studies, there is thus the recitation by the disciple in accordance with the recitation of the preceptor *(gurūccāraṇapūrvakamanūccāraṇam).* Similarly, there are several *anuvākas* in the Vedas. In the sacrifice, the *adhvaryu* suggests the *hotā* to recite some groups of *mantras* at particular rites, which are known as *anuvākas,* derived from *Anu + vac.* 3. Pāṇini refers to the word *anuvāda* in the *Sūtra - Anuvadi caraṇānām* (2.4.3). *Anuvāda* is a repetition by way of explanation. 4. According to the *Nyāyasūtra* also, *Vidhivihitasyānuvacanamanuvādaḥ/ nānuvādapunaruktayorviśeṣaḥ//*(Gau. 2.65-66), See also the *Nyāyakośa* (p. 27). *Anuvāda* is explained as repetition. It is of three kinds - *Bhūtārtha (agnihotraṁ juhotīyukte dadhnā juhotīti guṇavidhānāt).* 5. In the *Mīmāṁsā* school also[3], the word *Anuvāda* is explained as re-enjoining something that is already enjoined by the *vidhi* (injunction). For this, they quote the verse from the *Nyāyasiddhāntamañjarī* (4) which is as follows- *Virodhe Guṇavādaḥ*

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1. Apte V.M., *The Practical Sanskrit-English Dictionary,* Revised and enlarged edition, Motilal Banarasidass, Fourth Edition, Delhi 1965, p. 74 for some such details.

2. Jhalakikar, Bhimacharya, *Nyāyakośa,* revised and edited by Vasudeva Shastri Abhyankar, Bhandarkar Oriental Research Institute, Pune, 1928

3. Sukthankar S.S., *Arthasaṅgraha of Śrī Laugākṣi Bhāskara,* Bharatiya Vidya Prakashan, Delhi, Reprint 1983

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syādanuvādo'vadhārite/Bhūtārthavādastadhānādarthavādastridhā mataḥ // Thus the word *Anuvāda* means saying the same matter in the same /or other words/explaining it in other words or even in other language in the Modern context. It is, therefore, necessry to specify the language, in which the *Anuvāda/bhāṣāntara* is to be made e.g. *Gujarātīmāṁ anuvāda karo, marāṭhīmāṁ anuvāda karo.* The word *bhāṣāntara* is also used for translation. The word *Bhāṣā* is derived from the root *Bhāṣ* to speak. Pāṇini (VI. 1.181) has employed the word *Bhāṣā* many times in the Sūtras in the sense of the language that is not Vedic, but, is *Laukika* (profane)- *Vibhāṣā bhāṣāyāṁ, natu chandasi* (VI. 1.181). The English word translation means to render into another language which also requires specification regarding the language.

The literature of the Puāṇas is very extensive. There are eighteen Purāṇas and Upapurāṇas. Moreover, there are numerous Sthalapurāṇas, Jatipurāṇas, Māhātmyas which have great regional signifiance. The translations of the Purānas are available in several Indian languages like English, Hindi, Gujarati, Marathi etc. The Transations of some Upapurāṇas, Sthalapurāṇas, Jātipurāṇas, Māhātmyas are found in some regional languages and most of them, not in English. Merss. Motilal Banarasidass has taken up a comprehensive project of translating most of the Purāṇas in English, in which series, most of the important Purāṇas are now available in English translations. H. Wilson, who first translated the *Viṣṇupurāṇa* and F.E. Pargiter, who translated the *Mārkaṇḍeyapurāṇa* are pioneers in the field.

The text of the *Mārkaṇḍeyapurāṇa* is translated in English by F.E.Pargiter[4], in Hindi by Dr. Satyavrata Singh[5], Shriram Sharma Acharya[6] and the Nag Publishers[7], in Gujarati by Shri Tulajaram Dhirajram Pandya[8]. The text of it is in simple *Anuṣṭubh Ślokas,* but these sometimes raise serious problems of interpretation and translation. Some such examples are explained in this paper by way of illustration only and it is not an exhaustive enumeration.

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4. Pargiter, F.E., *The Mārkaṇḍeyapurāṇa,* (Translation with notes), by Indological Book House, Delhi, 1995

5. Singh, Satyavrat, *Śrīmārkaṇḍeypurāṇa:* (Translated and edited), Part I, Chapter 1-45, Institute of Vedic and Pauranic Studies and Research, Naimisharanya, Sitapur, 1984, part II, chapters 46-93, 1985, part III, chapters 94-135, 1986

6. Sharma, Shriram Acharya, *Mārkaṇḍeyapurāṇa, Sarala Bhāṣānuvādasahita,* 1967

7. Singh, Nag Sharan, *Śrīmārkaṇḍeypurāṇa,* Nag Publishers, Delhi, 1984

8. Pandya, Tulajashankara Dhirajram, *Śrīmārkaṇḍeyapurāṇa, Gujarātī bhāṣāntara,* 1936

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१. मूषायामपि पश्यैतान् धाम्यमानाम् यमानुगैः ।
पुरुषैः पुरुषव्याघ्र परदारावमर्शिणः ॥- 14.79

Pargiter (p. 82) -- See also O tiger like man ! these defilers of others' wives, who are being destroyed by Yama's servants in the 'mouse'.

The word *Mūṣa* is translated by him as 'mouse' and in the notes, he explains it, as - a kind of instrument of torture. Dr. Singh (I, p. 189) takes it to mean *Bhāthī* in Hindi. This is simply his conjecture. Shri Tulajaram Pandya[9] (p. 52) also translates it in the sense of mortar and translates as ખાંણિયામાં ખંડાતા (being crushed in the mortar). The word *Mūṣa* has the meaning of a crucible. It is a kind of instrument, used by the goldsmith for melting the gold. The goldsmith keeps the hard gold/its ornaments etc. in it and by blowing the wind through the pipe in his mouth, ignites the fire and melts the gold. The root *Dham* to blow is properly utilized here. Most of the scholars, have not understood his peculiar concept behind the phrase. So the line would mean-being blown by the servants of Yama in the crucible.

२. दुकूले शाङ्र्गकः पापो हृते चैवांशुके शुकः । 15.28

Pargiter (p. 28) - when very fine cloth, an instrument of horn and fine cloth, are carried off, the sinner is born a parrot.

Here the word *Śārṅgaka* is taken as *Śārṅgika* and is interpreted as an instrument of horn by Pargiter and it is mentioned in the note - I do not find this word in the dictionary. Shri Pandya (p. 55)[9] translates it as *mayūra* (peacock), following him, Dr. Nileshvari Desai also translates it as a peacock. The word no doubt comes from *Śṛṅga* (a horn). *Śṛṅgī* means one who is having horn - an antelope. *Śārṅgaka* means the antelope. Dr. Singh (I, p. 199) properly interprets it as *Bārasiṁhā*.

३. यत्रोक्षा चन्दनं वीणा आदर्शो मधुसर्पिषी ।
विषाज्यताम्रपात्राणि तद्गृहं न तवाश्रयः ॥- 50.82

Pargiter (p. 255) - That house is not a resort of thee, where are kept a bull, sandal-wood perfume, a lute, a mirror, honey and ghee, and where copper vessels are used both for poison and for clarified butter for holy oblations.

Here in this verse, the word *viṣa* is translated as poison by Pargiter, Singh (II. p. 69) and Pandya (p. 159). In fact, it also means water, which befits the context and not the

9. *Ibid*

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poison. Th water and the ghee are kept in the copper-plates for religious purposes.

४. दानमध्ययने यज्ञो ब्राह्मणस्य त्रिधोदितः ।
धर्मो नान्यश्चतुर्थोऽस्य धर्मस्तस्य पदं विना ॥- 28.4

Pargiter (p. 148)-A brahmin's duty is held to be threefold-liberality, study, sacrifice. There is no other fourth duty. His duty is regardless of his position.

Pargiter translates this quarter - his duty is regardless of his position. This is mainly because he took the variant as *dharmastasya padam vinā,* but the other variant-*dharmastasyāpadam vinā or dharmaścaivāpadam vinā* is more appropriate, since the duties mentioned in the earlier three quarters are the duties of the Brahmin, when he is not in calamity *(āpadam vinā).* Shri Pandya (p. 94) and Dr. Singh (I, p. 353) read it properly as mentioned here.

५. एकच्छागं द्विबालेयं त्रिगवं पञ्च माहिषम् ।
षडश्वं सप्तमातङ्गं गृहं यक्षाशु शोषय ॥- 50.85

Pargiter (p. 255) - Thou shalt quickly, O goblin, parch up the house, which contains one goat, two asses, three cattle, five buffaloes, six horses, and seven elephants.

The word *dvibāleyam* is rightly translated by Pargiter and Dr. Singh (p.II.70) as two asses. Shri Pandya (p. 159) translates it as two daughters *(be kanyāo).* The marginal gloss in one of the Manuscripts says *vāleyo gardabhaḥ* - *vāleya* means donkey, which is proper in the context, wherein all such other animals are mentioned.

६. नृणां पदे स्थिता लक्ष्मीर्निलयं संप्रयच्छति ।
सथ्न्योश्च संस्थिता वस्त्रं तथा नानाविधं वसु ।
कलत्रं गुह्यसंस्था तु क्रोडस्थापत्यदायिनी ।
मनोरथान्पूरयति पुरुषाणां हृदि स्थिता ॥ 18.49-50

Pargiter (105) - When stationed on the foot of man, Lakṣmī bestows a habitation; and when stationed on the thighs, clothing and manifold wealth; and when taking her position in the pudenda, a wife; when resting in the bosom, she grants offspring; when stationed in the heart, she fulfils the thoughts of men.

Pargiter translates this as - when resting on the bosom, she grants offspring. The word *kroḍa* also means lap. Dr. singh rightly translates it as - *goda me rahane para.*

७. चतुर्विधं पदं तालं त्रिप्रकारं लयत्रयम् ।
यतित्रयं तथातोद्यं मया दत्तं चतुर्विधम् ॥- 23.54

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Pargiter (132)-I have given the four kinds of quarter-verses, three sorts of musical tunes, the three kinds of musical movements, also the three pauses in music, and the four-fold *todya*.

He, but, curiously remarks that the word *todya* is not found in the Dictionary. Does it mean 'drum-music'? The word is not *todya* but is *Ātodya* as rightly taken by Dr. Singh.

८. एकदा तु सुतौ प्राह नागराजो मुदान्वितः ।- 23.75-76

Pargiter (p. 133) - But one day the Nāga king, being intoxicated, spoke to his sons. This phrase in translated by Pargiter - as being intoxicated. It does not mean intoxicated, but, gladdened.

९. कुर्यात्पितॄणां त्रितयमेकं प्रेतस्य पुत्रक ।
पात्रत्रये प्रेतपात्रमर्घं चैव प्रसेचयेत् ॥- 30.16

Pargiter (p. 156) -Three for *Pitṛs,* one for the deceased person, my son. And he should scatter the *arghya*-oblation in the three vessels, and in the deceased's vessel.

Here the translator is not aware of procedure being followed here in the rite of *arghya-sammīlana* in the *sapiṇḍīkaraṇa* rite. Hence, he remarks in the note that one should read *pretapātre* for *pretapātram.* There are four vessels full of the *arghya* for *Pitā, Pitāmaha, Prapitāmaha* and *preta.* The *arghya* -water from the *preta* - vessel is poured gradually in those of the other three. Hence, there is nothing wrong in reading *pretapātram.*

१०. अपसव्यं पितॄणां च सर्वमेवोपकल्पयेत् ।- 31.42

Pargiter (p. 161) -And having also given the *Arghya* offering to all the deities with barley and water, and having duly given perfume, garlands, water and incense accompanied with lamp, let him perform the whole of the dextral circumambulation for the *Pitṛs.*

The term *Apasavya* -wearing the *Yajñopavīta* on the right shoulder is translated by Pargiter as dextral circumambulation to *Pitṛs.*

११. श्राद्धं कुर्वन्नमावास्यां यत्नेन पुरुषः शुचिः ।
सर्वान्कामानवाप्नोति स्वर्गं चानन्तमश्नुते ॥- 33.7-8

Pargiter (p. 169) -The pure man, who performs the *Śrāddha* diligently on the night of the new moon, obtains all his wishes and attains *svarga* everlastingly.

He translates *amāvāsyā* as night of the new moon. In this translation, why he has included the word night is not clear. It should be the New moon day only. The *Śrāddha* rite is not performed at night of the New moon day, but during the daytime.

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१२. ऊर्ध्वं संचयनात् तेषामङ्गस्पर्शो विधीयते ।- 35.43

Pargiter (p. 184) - It is prescribed that after gathering them (ashes) together, they should touch their limbs with them.

Pargiter perhaps is ignorant of the practice of not touching the kinsmen/relatives of the deceased. After the *asthisañcayana* rite, some members are allowed to be touched *(Aṅgasparśa).* Pargiter wrongly takes it as applying the ashes to the body.

१३. पद्भ्यामश्वान् समातङ्गान् रासभान्गवयान्मृगान् ।- 48.26

Pargiter (p. 235) - (Brahmā fashioned) from his feet swift horses, and asses, and hares and deer, camels and mules and other animals of various kinds.

Pargiter notes - *samātaṅga,* not in the dictionary. He takes it to be from the root *sam-ā-taṅga.* He then connected it with *Aśvān* thereby translating it as swift going horses. The word *mātaṅga* means elephants. It means horses, along with (and also) elephants.

१४. उच्छिष्टापक्कमस्विन्नमवलीढमसंस्कृतम् ।- 50.45

Pargiter (p. 251) - The fragments that remain from a meal, what is unripe, that on which perspiration has fallen, what has been licked, what has not been cooked properly.

Pargiter and Dr. Singh also -The word is translated as on which perspiration has fallen. *Asvinnam* should mean the food on which 'the perspiration has not fallen'. Pargiter takes it differently. He notes that *asvinnam* should be read as *āsvinnam.* Shri Pandya takes it as without taste (સ્વાદ વિનાનું). In reality, it means not thoroughly boiled (see Apte p. 1021).

१५. सौम्यं चौजस्वितां लभेत् । 33.9
कृत्तिका रोहिणी सौम्या एतेषां मध्यवासिनाम् ।
नक्षत्रत्रितयं विप्र शुभाशुभविपाटकम् ॥ 58.10
रौद्रः पुनर्वसुः पुष्यो नक्षत्रत्रितयं मुने । 58.15

Pargiter (p. 169) - He may gain vigour, when she (the moon) is in the *Saumya* signs of the Zodic and remarks in the notes-they are Taurus, Cancer, Virgo, Scorpio, Capricornus.

Here, the word *Saumya* should mean the *Nakṣatra, Mṛgaśīrṣa,* the lord of which is Soma or Candra.

Pargiter (355)- To these people, who dwell in his middle, the three constallations, *Kṛttikā, Rohiṇī,* and *Saumya,* reveal weal and woe, O Brahman.

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In the notes, he remarks - this does not appear to be the name of any *Nakṣatra*, but seems to mean *Mṛgaśīrṣa* or *Āgrahāyaṇī*, which follows *Rohiṇī*, and precedes Ārdrā. Here also it should be noted that *Mṛgaśīrṣa* is called Saumya as the lord of this *Nakṣatra* is Soma or Candra.

Pargiter (358) - The three constellations *Raudra, Punarvasu* and Puṣya are situated at its face.

Here he remarks -this appears incorrect. Read Raudrī (feminine), a name for the constellation *Ārdrā*. It is noteworthy here also that *Ārdrā* is called *Raudra Nakṣatra* as the lord of it is Rudra or Śiva or Śaṅkara.

These astrological details are not known by Pargiter, hence his confusion is seen.

१६. अनन्तां वै प्रयच्छन्ति तृप्तिं गौरी सुतस्तथा ।
पितॄणां नात्र संदेहो गयाश्राद्धं च पुत्रक ॥ 32.8

Pargiter (p. 165)- and whatever else is given by members of their family, and turmeric and soma juice, and a *Śrāddha* performed at Gayā without doubt yield the *Pitṛs* endless satisfaction.

The word *Gaurīsuta* has created problem of interpretation.

It is well-known that *aṣṭavarṣā bhavet gaurī* - a lady of eight years is called *Gaurī*. The turmeric and soma juice is the meaning taken by Pargiter. *Gaurīsuta* also means Lord Gaṇapati - the translation by Dr. Singh (I. 390) and Shri Pandya (p. 105). The word has many meanings, it also means *Tulasī* plant. In the context of the *Śrāddha* ritual, it is better to take it in the sense of *Tulasī*, since it is the most auspicious one for the *Śrāddha* ritual.

१७. माहिषं चामरं चैव धेन्वा गोश्राप्यनिर्दशम् ।
पित्रर्थं मे प्रयच्छस्व 32.18

Pargiter (p. 166) - from buffaloes, and from yak, and cow's milk that is not more than ten days old -- such milk must be always avoided by the good in the *Śrāddha* ceremony.

Pargiter says this *(anirdaśam)* is strange, as he does not know the Indian custom of not using the milk of the newly delivered cow for ten days, especially, for religious purposes.

१८. धिक् तस्य जीवनं पुंसः शरणार्थिनमातुरम् ।
यो नार्तमनुगृह्णाति वैरिपक्षमपि ध्रुवम् ॥- 15.60

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Pargiter (p. 89)-Fie on the sickly protection-begging life of that man, who shews no favour to one distressed, even though he is a resolute foe!

Here Pargiter notes -for *Śaraṇārthinam* read *Śaraṇārthanam* (from *arthana*), since *Jīvanam* is neuter? But *Śaraṇārthinamāturam* should be construed with *ārtam* and not with *jīvanam.* It would then mean-fie upon the life of a person, who does not make any favour upon the distressed, who is sick and come to take refge, though he may be belonging to the party of the enemy.

२०. अचंक्रमाणशीलोऽपि स कदाचित् द्विजोत्तमः ।- 16.19

Pargiter (p. 93)-Being also of a constantly roaming disposition, the *brāhmaṇa* ordered his wife-

Pargiter here translates the word *Acaṅkramaṇaśīlaḥ* as a constantly roaming disposition. In fact, it shoud mean the opposite of it.

CONCLUDING REMARKS

F.E. Pargiter (introuction p. iii) writes about his translation - the translation has been kept as close to the original as possible consistently with English sense and idiom; for, a traslation loses some of its interest and much of its trustworthiness, when the reader can never know whether it reproduces the original accurately or only the purport of the original. Dr. Satyavrat Singh (Vol. I *Prākkathana* p. 2) writes about the translation of the *Mārkaṇḍeyapurāṇa* by Pargiter - श्री. पार्जिटर के अंग्रेजी अनुवाद में जहाँ-तहाँ भ्रामक अंश है। उनका इस अनुवाद में उल्लेख तथा आलोचन कर दिया है। पार्जिटर की भ्रान्तियों का कारण उनका अभारतीय होना है। Though Pargiter has written that the translation has been kept as close to the original as possible, but, it is a fact that he could not properly understand numerous concepts of the Hindu religion and culture at several places and has misinterpreted them. His remark that particular word/words are not in his dictionary is sometimes due to his imperfect knowledge of the Sanskrit Language. Moreover, the B.I. Edition, published in 1862 which he has used for translation, was also full of printing mistakes which created several problems while translating it. Since I am associated with the preparation of the Critical edition of the *Mārkaṇḍeyapurāṇa,* I have consulted the Translation of Pargiter. Though, he has no doubt translated it with utmost perfection and care, and has given exhaustive notes also, he has at times failed to grasp some ritual, religious or social concepts of the Indian origin.

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TRENDS OF MODERN HISTORIOGRAPHY : IT'S IMPACT ON EARLY INDOLOGY

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The assumption that the study of History is a natural, inevitable kind of human activity is quite a recent phenomenon, commencing only from the development in the last 18th and 19th centuries of scientific history, cultivated largely by professional historians. Even though history with its own methods and standards developed into an independent subject of learning quite recently, it has evoked more interpretations than any other discipline. At times, one can explain the opposition and derision towards history from the scholars of other branches of learning, but, one wonders what could be the plausible reason for the historians not being unanimous regarding the fact, scope and utility of history. Thus the positivists of the nineteenth century who were the high priests of the sanctity of the facts in history believed as Ranke puts it, 'divine providence would take care of the meaning of history, if he took care of the facts'[1], but, the cynicism which had crept in the last years of the nineteenth century, led Carl Becker to say that 'the facts of history do not exist for historian till he creates them'[2]. Similarly, for Utilitarians, reason and scientific method were the means to understand history, whereas Romantics, regarded faith and emotions to be more important factors in the domain of history.

So the moot question which seeks an explanation, so translates itself: is there any way out of such varied interpretations or we are condemned to live with such discrepancies? Perhaps the answer lies partly in the peculiar nature of history itself and partly because the historians are influenced by certain pre-conceived notions or prejudices. Unlike different disciplines of humanities and social sciences, history is concerned with those human activities which have already occurred in the past and thus cannot be recreated for direct inspection. Walsh, in this regard, points out that we cannot, in a word, test the accuracy of historical statements by simply seeing whether they correspond to a reality which is independently

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1. Ranke, Quoted in E.H. Carr's *What is History,* p. 20
2. Becker, Carl, Quoted in E.H. Carr's *What is History,* pp 22-23

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known[3]. However, a practicing historian would say that we can reconstruct the past with the help of literary and archaeological evidences, of course, if analyzed critically and rationally.

But the greater impediments towards writing an objective history are those prejudices and notions which historians are generally associated with. Walsh[4], to quote him again, says that the factors which prevent objectivity in history - writing are four in number, namely (a) personal bias (b) group prejudice (c) conflicting theories of historical interpretation (d) underlying philosophical conflicts. Of these, first three can be removed if adequate precaution is taken by a historian. But, the last one which is associated with the theoretical conception of a historian regarding the nature of man and his place in the universe, finds its way in every judgement towards the past. Whenever we try to understand the thinking and feeling of our forefathers, our own outlook exercises its effect and colours the interpretations we give.

Thus we can explain that the disagreement among the historians is the result of their different outlook, that is, their different views regarding the true nature of man. Having said so, one cannot but ponder over the fact: what are those factors which constitute in developing a particular outlook? They may be related to either the genetic make-up or the socio-economic milieu of the historian. Study of genetic factors, if it is assumed that they play an important role in creating prejudices, is beyond the scope of this study. It, however, does not take much effort to believe that a historian like any other individual is a product of his age and is thus bound to be influenced as much as any other human being, by the socio-economic and cultural milieu of his surroundings. It can therefore be safely assumed that be it the imperialists, nationalists or for that matter Marxists and present day historians, all are influenced to one or the other extent by the values and ideals of their age.

The earliest writings of India's past were undertaken by the Europeans, mainly the British scholars and thinkers. They, on their part, were influenced by the intellectual temper of the post-Renaissance Europe. It was in this period, when the history for the first time disentangled itself from the literature and philosophy, and was struggling to become an independent branch of human knowledge. The basic tenets of the modern European Historiography undoubtedly had its impact on the earliest perceptions about Indian society and its cultures.

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3. Walsh, W.H., *An Introduction to Philosophy of History,* 1967, p. 19
4. *Ibid,* pp. 99-106

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Renaissance which heralded a new era of 'thinking' characterized by a firm belief in the dignity of man, scientific advances and secularisation of thought, also inaugurated the age of modern historiography. Medieval historiography which gave a metaphysical and theological interpretation of past was replaced, in its modern version, by rational and scientific theories. Religion which up till now, had stifled the growth of history, gave way to critical and dispassionate analysis of past. Divine providence and surrendering to faith was superseded by a naturalistic interpretation of 'cause and effect'. Pronouncing the changes, which Renaissance ushered in, R.C. Majumdar observes 'Documents were critically studied and many were rejected as forgeries. Tradition and legends were confronted with a sceptical spirit.''[5] Modern European Historiography was divided into three dominant schools of thought, namely (a) Enlightenment (b) Romanticism (c) Positivism. These different intellectual trends had their impact on the nascent Indian historiography in their own peculiar ways.

Enlightenment historiography was marked by its emphasis upon reason as the last arbiter of truth; development of scientific outlook towards understanding the present and past; Humanism which called for man to be the centre of all discourses; a staunch belief in the capacity of Mankind to progress infinitely; Pragmatism or the treating of historical facts on the basis of their practical leison. The proper study of history was considered to be the study of past for its own sake. Believing in the principle of evolution of society and mankind, it was assumed by many scholars that 'old is gold' should not be taken as an axiomatic truth. The scope of history was widened to include within its fold not just the physical aspects, but, the psychic side as well. Not only the wars, dynasties and individual achievements were studied, but, the socio-economic condition, manner and temper of the age, art and ethics too entered into the domain of history. Most of the scholars of this school believed the course of history was predictable. The history has certain design and trajectories of those design or purpose can be understood with the help of certain philosophical theories. Objectivity and universality of human behaviour and thought process were important tenets of this historiography.

In the age of Enlightenment, not only the nature and scope of history was given new shape, the methodology too was redefined. It was considered that proper way of studying the past was to develop an attitude of disinterestedness or non-attachment towards it. It was called upon the historians to shed their prejudices and biases before probing into the past. A critical and dispassionate approach towards history was propounded. Documents were critically analysed. Oriental texts were translated and edited. Commonsense and

5. Majumdar, R.C., *Historiography in Modern India*, p. 2

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simple reasoning were applied to understand the trends of history. The impact of climate, religion, the ideals and values of any society, genius of the people were supposed to be the important factors in the causation of history.

Utilitarianism was one of the most important schools of the Enlightenment. Besides following the basic tenets of modern historiography, the Utilitarian scholars gave prominence to that humanist tradition which regarded man as the measure of all things. Bentham, Mill and Macaulay were some of the important proponents of this school. According to them, the problems faced by the different societies all over the world, were similar in nature and thus required identical remedies. To improve the condition of any society, a government based on the principle of 'rule of law' was necessary. Such a government must have the capacity and authority to legislate for the people. However, the guiding principle of any government must be 'maximum good of the maximum number'. Scholars like Mill, were too critical towards the civilization of the East, because he assumed that they did not follow the principle of the rule of law. For him, it was through the British rule that the Indians for the first time became aware of the modern principles of governance. Macaulay was the staunch supporter of British government's active involvement regarding the socio-cultural ethos of India.

The industrial revolution which heralded a new era in the field of production and distribution of goods also had its impact on the socio-political life of Europe. Those people who had control over the means of production, widely benefited from the new developments, whereas the large sections of the society were facing the poverty and deprivation. The economic condition of the workers was terrible. They lived in slums, which besides hardships, also bred many ethical and moral evils. Vast population migrated from villages to cities. Such people, though were uprooted from their native lands, could not be assimilated into the new environment. This lack of belongingness created a feeling of insecurity and alienation among the masses. Under the impact of such bewildering social and economic changes, by the middle of the nineteenth century, large number of people in Europe started to have a rethinking towards the efficacy of science and reason in solving the problems of humanity. To overcome such misery, people were once again attracted to the old religious outlook, local customs and traditions. Such a period which was a reaction against intense rationalism of Enlightenment and relied heavily upon the emotion, imagination and fantasy, is known as Romanticism.

Historiography under its influence became closely related to literature, and style became as much important as content. The main purpose of Romanticism, says B. Sheik Ali, was to rouse the interest of man in history, to make the events of the past interesting,

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although at the expense of truth, and to infuse respect for national characters and institutions[6]. Such an approach was mainly responsible for the popularization of historical novels, where historical themes were presented in an emotional and popular style. *The History of France* written by Sir Walter Scott is a typical example of such historical literature.

Indology received its greatest impetus from this Romanticist historiography. Such thoughts which regarded each nation as a unit in itself and gave due importance to local sentiments and ethos and respected the unique features of every civilization, took a more favourable view of Indian society and culture. Romantics, as Winternitz observes, "plunged with the greatest enthusiasm into everything that was foreign, strange and distant, were particularly attracted by India. From India, they expected to obtain nothing less than 'information about the history of primeval world''.[7] Scholars like William Jones, Munro and Elphinstone, who had a great sympathy for Indian values and institutions, made major contribution in unraveling the past of India.

Romanticism was a school of thought which as Sheik Ali says, discarded reason in preference to imagination, and taste was developed for fanciful, fantastic, picturesque, poetic, sentimental, idealistic and extravagant concepts in history[8]. In place of objectivity, unity, fixity, universality, uniformity of the Enlightenment period, it advocated mysticism and impulsiveness of the middle ages. It influenced the concept of historiography in more than one ways. It substituted the scientific outlook with regional and local customs and ideals, the national tradition and ethos.

The Romantic school which produced historians like Carlyle could not last long and gave way to positivism. Just as Romanticism was the reaction to Enlightenment, Positivism was a reaction to Romanticism. Being influenced by the developments in the natural sciences, this school of thought endeavoured to make History as objective and rational as science is. Condemning speculative tendencies and reducing historical causality to a single concept, the proponents of this new school called upon historians to present all the facts and leave the opinion making to the readers. Leopold von Ranke was a staunch supporter of positivism. He proposed the notion of factual exactitude, and advised historians to describe the events as they actually had happened. The task of historian is not to pass judgement or moralise the reader, but, as Ranke puts it, 'simply to show how it really was[9]'.

6. Ali, B. Sheik, *History - Its Theory and Method.* p. 225
7. Winternitz, Maurice, *A History of Indian Literature,* Vol. 1, p. 12
8. Ali, B. Sheikh, *op.cit.,* p. 224
9. Ranke, Quoted in E.H. Carr's, *What is History,* p. 5

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Positivism replaced the sensational and fanciful with that of a new concept in historiography. This new methodology endeavoured to explain historical process in terms of laws, theories and principles. Its two important pillars were empiricism and realism and did not support any knowledge which was not the product of scientific enquiry. August Comte, who was the greatest champion of this new school of thought, termed history as 'social physics'. Such a concept rested on the premise that historical events followed a fixed pattern which was understandable. By discerning the causal connection of past happenings, certain laws and principles could be framed. With the help of these laws future predictions about the future could also be made. History under the impact of positivism began to be influenced by the developments in the field of physical and natural sciences. Positivism was the result of the confidence of the age of science and attempted to prove that history was nothing but a science. The aim of the positivists was to discover a set of working hypothesis of laws for the interpretation of history, as Newton had done for physics[10].

In addition to such scholars, who were influenced by the newer developments in the intellectual world, there were evangelicals like Shore and Grant who were attracted towards the past of India as well. Being backed by the missionaries, they believed that Christianity would succeed in India only when the religion, values, customs, traditions were understood by the proselytizers. They justified the British rule as a 'divine deliverance' to redeem a condemned humanity; and they tried to change Indian society through conversion and education.

The Western scholars, when approached the history of early India, had their own well entrenched notions about the concept of history. Based on their attitude towards Indian culture and society, they were divided into different groups as conservatives, liberals and radicals, romantics and utilitarians and so on. Inspite of some differences, there were certain viewpoints which were shared by most of the historians. Such notions and view points were so much repeated and used so extensively, often without giving any second thought, that they became stereotypes. These stereotypes were the product of certain pre-conceived notions and often smacked of racial superiority of the Europeans. However, such notions dominated the historiography of the nineteenth century to a great extent.

One of the most dominant and popular stereotypes about India was the concept of 'unchanging east' coupled with the notion of 'oriental despotism'. It was assumed by westerners that society and government of east were stagnant and devoid of any vigour and vitality. People were averse to any change and took for granted anything and everything.

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10. Ali, B. Sheik, *op. cit.*, p. 231

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Such an environment called for a 'despotic' government', which was characterized by the concentration of power into the hands of one man. Some of the important characteristics of such a form of government, as professed by its proponents, were absence of a rule of law; non-participation of majority of the population in the political life; government being just a tax-collecting machinery totally unconcerned with the welfare of the population; non-existence of the feeling of patriotism and nationhood.

Different reasons have been cited by scholars to explain such a phenomenon. It ranged from the ecological explanation as given by Montesquieu to the excessive credulity of the Hindus as understood by Hegel. According to Montesquieu, the existence of large extensive empire ruled by despots was the natural outcome of the division of Asia into large plains cut by mountains and seas. This was reinforced by the fact that Indians were averse to any change in their laws and customs as they were indolent both in body and mind. It was mainly because the excessive heat of the climate deprives the body of all vigour and strength.[11] Hegel regarded history as a process (not static) which was moving towards the 'realisation of self', which would be characterized by the freedom for all. Consciousness or the rational will, according to Hegel, was the most distinctive feature of human beings which gave definite shape to history. But, while speculating about the history of India, he thinks that it has been a static society over the ages. The psychological make up of the Hindus, coupled with the self-sufficient villages, resulted into a fixed and immutable arrangement of laws and customs which were subject to no one's will.[12]

Richard Jones, however, opines that sovereign's proprietary right to the land, which makes every body dependent for his livelihood on the sovereign, perpetuated the oriental despotism.[13] Another important hypothesis put forward to explain this concept is related to what is termed as 'hydraulic theory' of despotism. This theory is raised on the premise that agriculture in arid zones required irrigation facilities on large scale. Creation and maintenance of such facilities called for a centralized and highly bureaucratized government. Often taking a clue from a Mauryan empire, it has been projected that irrigation requirement would have led to the rise of despotism in ancient India.

Thinkers like Karl Marx endeavoured to understand the phenomenon of oriental-despotism through sociological and economical model. Asiatic mode of production which

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11. Montesquieu, *The Spirit of Laws*, pp. 224-25
12. Hegel, *Philosophy of History*, pp. 152-54
13. Quoted in R.S. Sharma's, *Aspects of Political Ideas and Institutions in Ancient India*, p. 79

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according to Marx was a unique feature of Asian countries, could be used to analyse the society and polity of ancient India. This Asiatic mode of production rested on self-sufficient and often autonomous villages which were also the unit of production. 'Indian village communities are based on the possession in common of the land, on the blending of agriculture and handicrafts, and on an unalterable division of labour ... The chief part of the products is destined for direct use by the community itself, and does not take the form of a commodity ... The simplicity of the organisation of production in these self-sufficing communities ... supplies the key to the secret of the unchangeableness of Asiatic societies, an unchangeableness in such striking contrast with the constant dissolution and re-founding of the Asiatic states...'[14].

Society according to Marx was dynamic and marked by the constant struggle between the classes of haves and have nots. Control over the mode of production and distribution not only established the economic superiority, but, also resulted in the political domination of the economically rich class over those who did not have any control over the economy. But even for Marx, Indian society was static, and the production was independent of division of labour. He thought that England, notwithstanding its greed, and indiscriminate exploitation did create such condition which resulted in breaking the stranglehold of tradition. Thus accepting that England was actuated only by the vilest interests, Marx says, whatever may have been the crimes of England, she was the unconscious tool of history in bringing about the revolution.[15]

Another important stereotype was the predominance of religion and metaphysics on the polity of ancient India. The dichotomy between the cultures of West and East in which former was full of life and vigour whereas the latter passive, meditative and transcendental, formed the basis of many writings on ancient Indian polity and society. The Indians of antiquity were considered to be so much engrossed in the other worldly affairs that they did not show any interest towards the problems of this mundane world. Such a people would show least concern towards the political affairs of the state, needs no emphasis. Max Muller makes following observation regarding the attitude of Indians, 'The Hindus were a nation of philosophers; their struggles were the struggles of thought; their past the problem of creation, their future, the problem of existence'.[16] Max Muller, who severely criticized James Mill for his misunderstanding of Indian cultural tradition, reflects the same view when it comes to the alleged predominance of religion over polity and society of ancient India. Thus

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14. Quoted in D.D. Kosambi's, *An Introduction to the Study of Indian History,* p. 11

15. Marx, Karl, *On Colonialism, The British Rule in India,* p. 41

16. Muller Max, *A History of Sanskrit Literature,* p. 16

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Mill thought that laws and ordinances in India were exclusively referred to divinity,[17] Muller observed that not only worship and prayer but also the philosophy, morality, law and government all was pervaded by the religion in India.[18]

Existence of a superior Aryan Race, which in antiquity was supposed to have been responsible for the growth of all great civilizations and best of human institutions, was nurtured by Europeans of eighteenth and nineteenth centuries. Perhaps this notion of superiority made the westerners think that they were on a mission to civilize the hitherto barbarians. Mill would call the Indians rude, immoral and slavish in Book II of his work *History of British India,* and Max Muller supported the notion that Vedic people who formulated the wonderful language of Sanskrit and invented the subtle philosophy belonged to the Aryan Race.[19]

Another important stereotype which greatly influenced the earliest writings on ancient India was the view that Indians of antiquity had no sense of history. It was generally held by the imperialist historians that in Indian literature, the historical facts cannot be separated from myths and legends. The practice of describing the contemporary events by taking into account its socio-economic implications was not developed. Thus James Mill observes, 'These people, indeed, are perfectly destitute of historical records.[20] In the same vein, Elphinstone writes, 'history of ancient India is almost exclusively mythic and legendary[21], and Rhys Davids laments the paucity of historical records while writing 'there are not only wanting in India such books giving consecutive accounts of the history as we are accustomed to in Europe, but, even the names and dates of the principal kings, and battles, and authors, have not been preserved in the literature.'[22] Karl Marx too echoes the same view when he comments 'Indian society has no history at all, at least no known history. What we call its history, is but, the history of successive intruders who founded their empires on the passive basis of that unresisting and unchanging (villages) society.'[23]

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17. Mill James, *History of British India,* p. 133
18. Muller Max, *India, What can it teach us.* p. 96
19. *Ibid,* p. 14
20. Mill James, *op.cit.* p. 14
21. Elphinstone, M., *The History of India,* p. Vi.
22. Davids, T.W. Rhys *Buddhist India,* p. VI
23. Quoted in D.D. Kosambi's *An Introduction to the Study of Indian History,* pp. 11-12

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Thus, one can say that the age of science and reason which replaced the era of faith and metaphysics, had its impact in giving new meaning and direction, not only to the modern European Historiography, but, also to the discipline of Indology. Those very western scholars who were imbued by the basic tenets of modern historiography, were also the ones who sought to study the past of India. But, while doing so, they were often influenced by certain stereotypes regarding the culture and tradition of India to that extent that even their sharp intellect would not fathom the reality beyond the surface. Nevertheless, they made immense contribution towards unravelling the history of India. Their approach and methodology was very scientific and critical which more often than not, became the standard for further research. The stereotypes which often had socio-political overtones mainly to justify the British rule had at least one positive aspect. It stimulated the Indians, mainly the new emerging educated middle class of the late nineteenth century, to counter the prejudices of contemporary European scholars and put forward their own views. In the hind- sight we can assert that this laid the foundation stone of the Nationalist School of Historiography.

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SANSKRIT ACADEMY, HYDERABAD

K. KAMALA*

There is an inherent strength in each research institute to grow and spread the gospel of knowledge, retain and preserve the existing work for the posterity. This strength comes with the dedicated services rendered by the men and women who serve it whole heartedly. It is rightly stated, 'यदध्यासितमर्हद्भिः तद्धि तीर्थं प्रचक्षते. A *tīrtha* or holy place owes its pre-eminence to those pious men who visit that place and offer their services physically, mentally and spiritually. It is necessary for the right thinking people to spare time to think of such research institutes and render their bit of service in addition to the services rendered by the regular staff. This effort is going on since ages.

Sanskrit Academy, a Research Institute, established in the sprawling campus of Osmania University, is one such example. A senior Urdu Professor Smt. Zenat Sajida once remarked looking at an old palace of Hyderabad converted into a Women's College that the inmates of the palace must have led a spiritual life. The precincts of the palace are sanctified by their *sattvaguṇa.* Therefore, it is converted into a college, a temple of learning. The Osmania University campus also has such sanctity and serenity.

Sanskrit Academy was established in the year 1954 as a result of the collective effort of Prof. Aryendra Sarma, Head, Dept. of Sanskrit, O.U., Prof. Suri Bhagavantam, Vice-chancellor, O.U., and Dr. Burgula Ramakrishna Rao, Chief Minister, Hyderabad State and President, Sanskrit Academy. They are considered as *Munitrayam* in the context of the establishment of Sanskrit Academy. While writing a foreword to ज्ञानचतुर्विंशी, a small book containing 24 verses on *Jyotiṣa* and *Khagola,* (the first publication of Sanskrit Academy) Dr. Ramakrishna Rao stated that it is a joint responsibility of the Government of Hyderabad and Osmania University to maintain Sanskrit Academy. This understanding helped the growth of Sanskrit Academy for a long time. Its constitution was framed with the aim of acquiring and publishing rare Sanskrit manuscripts after editing them critically and publishing popular

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books as well to propagate Sanskrit. Research and popularization are two integral parts of Sanskrit studies. An Academic Board was also formed to advise in matters pertaining to publication work. Initially, this Institute was housed in a room opposite to the room of the Head, Dept. of Sanskrit in the historic beautiful Arts College building. As a student of Sanskrit joining my M.A. Course in the year 1959, I remember all professors collecting and discussing academic matters in this room. Telugu professors and teachers working in Oriental Colleges offered their services to the growth of this Institute. After the publication of ज्ञानचतुर्विंशी, it was planned to publish the poetical works of Paṇḍitarāja Jagannātha. *Paṇḍitarājapañcāmṛtam* and such similar titles were repeated in all cultural gatherings. If Prof. Aryendra Sarma planned such a publication, he should be supported with necessary information by all knowledgeable scholars wherever information and manuscripts were available. Dr. B. Ramakrishna Rao was thrilled. Being a writer in his own right, he published *Paṇḍitarājapañcāmṛtam* in Telugu. Such was the moral support garnered by Aryendra Sarma who was its founder Director. I saw Śrī Vedala Tirunengadacharya, an eminent Sanskrit scholar of exceptional academic calibre, offering his services to this institute. A Catalogue of Sanskrit Manuscripts preserved in the library of Osmania Univesity was prepared by Sri Kuriganti Sitarama Bhattacharya, a Lecturer in Telugu, Osmania University.

Along with *Paṇḍitarāja-kāvyasaṅgraha* and the *Catalogue of Sanskrit Manuscripts*, other two books, namely, *Kriyāswaralakṣaṇa* or *Yohi Bhāṣya* on Vedic accent, *Saṁskṛtakavijīvitam* by Sri Malladi Suryanarayana Sastry, *(A History of Sanskrit Literature)* were ready for publication by the end of the year 1956. The *Swara-vidhi* or Accentuation of *Kṛṣṇa-yajurveda* begins with the words यत् and हि. Therefore, it is named as योहिभाष्य.

Sri. D.G. Padhye, a Research Asst. working with dedication and scholarship in Sanskrit Academy, became the back-bone of the institute. Sri. D.N. Kulkarni who retired as Superintendent of this Institute remarked once saying that if another man like D.G. Padhye came, the Institute would have rendered greater assisance to the Directors who worked relentlessly for this Institute. Padhye was a grammarian. He knew nothing other than reading and editing books in the Institute and after reaching home also he continued the same work. He used to help us, the students, by giving books for references. With his frugal means he used to feed students in addition to the feeding of his four sons. Appearances are desceptive. Mr. Padhye and Vedala Tiruvengadacharya were not impressive by their voice or figure. But they will be always remembered as benefactors of Sanskrit studies and research. Prof. Aryendra Sarma had a stately persoanlity. He was recognized as an international scholar for his dedicated services. He taught German and became the founder

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of the Departments of German and Linguistics. He had an in-depth scholarship in Hindi. He was primarily a Vedic scholar, a grammarian par-excellence, a philologist, a lexicographer and a scholar of Classical Sanskrit Literature with a fine taste for aesthetics. He edited a Hindi journal called *'Kalpanā'* maintaining high academic standards. The back numbers of *Kalpanā* are useful as reference books for Hindi scholars. His proof-reading was impeccable which is quoted even today. A man of very few words with a reserved nature, he spent his life in study. In Robert Browning's words quoted from 'A grammarian's funeral', Prof. Aryendra Sarma lived to know.

Sri. E. Veeraraghavacharya who encouraged every body to attend Oriental Conferences in order to develop research acumen worked in this Institute. Sri Gunde Rao Harkare, a giant of Sanskrit studies at that time, was also associated with this work though not directly.

Prof. Aryendra Sarma with the assistance of Sri. D.G. Padhye, launched an ambitions project of publishing a Critical Edition of the Grammar text, *Kāśikā* of Vāmana and Jayāditya of VII cen. A.D. This *Kāśikā-yāga* continued for a long time (1969-1985). Two volumes of *Kāśikā* were published initially. Śrī Khande Rao Deshpande was also involved in this work as Director-in-charge during intervals. *Nyāsa,* a commentary of *Kāśikā* also known as *Kāśikā-vivaraṇa-pañjikā,* by Sri. Bodhisattva Desiyācārya Jinendrabuddhi (A.D. 750) was published in two volumes. Another *Vyākhyāna* of *Kāśikā,* namely, *'Padamañjarī'* by Haradata Misra (1100A.D.) was published, also in two volumes. These two commentaries were published during the term of Mahāmahopādhyāya Prof. P. Sriramachandraudu who worked as Director, Sanskri Academy for a decade (1981-1990). Being a great grammarian, Śrī Ramachandrudu could bring out these editions very well with the assistance of Śrī Vithaladevuni Sundara Sarma, who worked as a Research Assistant during this period. Śrī Sundara Sarma was a poet in Sanskrit and composed various *Śatakas* dedicated to different gods and goddesses. *Kāśikā-sūtrasūci* was published in the year 1976 during the tenure of Prof. B.R. Sastri who was the then Direcor of the Institute. This was followed by *Kāśikā-udāharaṇasūci,* published in the year 1985 during the tenure of Prof. Ramachandrudu. Thus *Kāśikā* in two volumes, *Nyāsa* in two volumes, *Padamañjarī* in two volumes, *Sūtrasūci* and *Udāharaṇasūci* were published in eight volumes from the year 1969 to 1985. Three Directors worked on this project. Sanskrit Academy came to be known as the publisher of *Kāśikā.* At present, the volumes of the original text are out of print. Sanskrit Academy plans to bring their reprints. The services rendered to Sanskrit Academy by Prof. P.G. Lalye, as an In-charge Director, during this period are note-worthy.

Dr. Anandatīrtha Varkhedkar and Shri Anantacharya Devalji worked as Research Assistants during 1968-73 and made a mark with their committed scholarship.

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We will have to go back to the initial stages of Sanskrit Academy's publications here. *Kāśikā's* publication was spread over a period of sixteen years. Therefore different stages of its publication had to be noted.

Books edited by Prof. Aryendra Sarma

In the year 1958, Prof. Aryendra Sarma edited and published poetical works of Paṇḍitarāja Jagannātha after consulting some editions printed in Telugu script lent to him by Prof. Suri Bhagavantham, the then Vice-chancellor, Osmania University and one supplied by Sri. D.G. Padhye. *Paṇḍitarāja-kāvya-saṅgraha* includes *Gaṅgālaharī, Amṛtalahrī, Karuṇalaharī,* and *Lakṣmilaharī* along with *Bhāminīvilāsa, Āsafavilāsa, Jagadābharaṇa* and *Prāṇābharaṇa* and many *Anyokti* poems.

The second edition of this book published in the year 2002 included a hundred additional verses attributed to Paṇḍitarāja lent over by Prof. P. Sriramachandrudu, who is an authority of Jagannātha's works. The book publication cost of Rs. 36,000.00 was met by Dr. Shakuntala Dave who dedicated the same to the memory of her mother Smt. Kamaladevi Dave.

Gems from Sanskrit literature - It contains about two hundred *Subhāṣitas* translated into English. Prof. Aryendra Sarma published it with the assistance of E.V. Veerarāghavāchārya. A second reprint of this book has already been published.

Minor Works of Kṣemendra (1961) — This contains fourteen minor works of Kṣemendra. It was edited by Prof. Aryendra Sarma with the assistance of Vidyaratna Sri. E.V. Veerarāghavācārya and Kāvyatīrtha, Sāhityaratnākara Sri D.G. Padhye. This edition includes the following texts.

(1) दशावतारचरितस्तुतिः (2) वाल्मीकिप्रशंसा (3) व्यासस्तुतिः (4) औचित्यविचारचर्चा (5) कविकण्ठाभरणम् (6) सुवृत्ततिलकम् (7) चतुर्वर्गसङ्ग्रहः (8) चारुचर्या (9) दर्पदलनम् (10) कलाविलासः (11) देशोपदेशः (12) नर्ममाला (13) समयमातृका (14) आत्मवृत्तम् — This edition awaits a reprint.

नरकासुरविजयव्यायोगः (1961) — This व्यायोग written by Varanasi Dharmasūri was edited by Prof. Sarma with the able assitance of Sri. D.G. Padhye. It was published by Sanskrit Academy, Hydrabad, for the first time.

विक्रमोर्वशीयम् (1966) — This immortal drama of Kālidāsa was published along with the following commentaries. (१) रङ्गनाथस्य प्रकाशिका (२) कोणेश्वरस्य कोणेश्वरी (३) वेमभूपालस्य कुमारगिरिराजीयम्.

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व्याख्यात्रयसमन्वितं गीतगोविन्दकाव्यम् (1969 & 2003) - Jayadeva's *Gītagovinda* was published with the following three commentaries. (१) वनमालिभट्टस्य सञ्जीविनी (२) नारायणपण्डितस्य पदद्योतनिका (३) कृष्णपण्डितस्य जयन्ती

There was a single manuscript of *Jayanti* in Osmania University library. Sanskrit Academy published it for the first time. Sri. Khanderao Deshpande and V. Sundara Sarma assisted Prof. Aryendra Sarma in bringing out this valuable critical edition adding a feather in the cap of Sanskrit Academy. This was reprinted with a critical introduction in the year 2003.

केदारभट्टविरचितं वृत्तरत्नाकरम् (1969) — This was published with the following *vyākhyānas.* (१) त्रिविक्रमस्य तात्पर्यटीका (२) सुल्हणस्य सुकविहृदयनन्दिनी (३) सोमचन्द्रस्य छन्दोवृत्तिः (४) रामचन्द्रस्य पञ्चिका. Prof. Sarma was assisted by Sri. Khanderao Deshpande and D.G. Padhye in editing this book.

Prof. Aryendra Sarma used to think and dream of these books when they were under publication. While *Jagannātha-kāvyasaṅgraha* came, he used to think of Muslim patronage to Sanskrit. About Kṣemendra, he remarked that Kṣemendra is a prolific writer. This is a good edition, but, it may be embarrassing to girls to work on this poet for their Ph.D. Degree. About *Vṛttaratnākara,* he stated that he needed an able Ph.D. candidate who can survey the intricate varieties of छन्दस् and feel its rhythm. "Thousands of verses should be read for this purpose" धर्मसूरिविरचितं साहित्यरत्नाकरम् - This *Alaṅkāra* text contains descriptions of Sri Rama's merits in all *Udāharaṇa* verses. *Lakṣya* is Sri. Ramachandra to all the *Lakṣaṇas.* This text is also published by Sanskrit Academy for the first time with the following commentaries. (१) चेर्ल वेङ्कटसूरिविरचिता नौकाव्याख्या (२) मल्लादि लक्ष्मणसूरिविरचिता मन्दराव्याख्या.

This book was published in three parts in the years 1972, 1974 and 1981. Three Directors, namely, Prof. Aryendra Sarma, Prof. B.R. Shastry and Prof. P. Sriramachandrudu, assisted by an able scholar, Koride Rajanna Sastry, are credited with this publication, Prof. B. Narasimhacharyulu, Dept. of Sanskrit. O.U. took his Ph.D. Degree on the works of Dhrama Sūri from O.U. He later served as Director, Sanskrit Academy. *"A Catalogue of Sanskrit Manuscripts in Osmania University, Library"* was prepared by Sri Kuruganti Sitaramabhattacharya, Lecturer, Dept. of Telugu, Osmania University, (1964).

मदनसिंहदेवस्य दानविवेकोद्योतः - This text on *Dharmaśāstra* was published in three parts during the years 1964, 1966 and 1967.

Prof. B.R. Sastri who took over the work from Prof. Aryendra Sarma continued the

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good work and started publishing a Journal of Sanskrit Academy as well. Prof. B.R. Shastri was a creative writer. विक्रान्तभारतम् written by him is a vigorous Sanskrit drama. He was an actor with a fine taste for music. A separate building was built in the university campus of Sanskrit Academy which was inaugurated in the year 1973. Prof. P. Sriramachandrudu who served Sanskrit Academy from the year 1981 for over a decade made a mark as a distinguished national scholar who worked relentlessly for the growth of the Dept. of Sanskrit. O.U. Sanskrit Academy and Surabharati Samiti (a voluntary organization) at the same time. He completed the *Kāśikā* and *Sāhityaratnākarayajña.* Among various books edited and published by him are, Śukla Paṇḍita's *Saṅgītacandra* (music), *Minor works of Nīlakaṇṭha Dīkṣita,* Nāgeśabhaṭṭa's *Paribhāṣenduśekhara,* with a *Vyākhyāna,* named, *Vākyārthacandrikā* by Bhagavatula Harishastri, *Kadambarīkathāsāra* of Abhinanda, *Āyurvedābhisāra* of unknown authorship in two big volumes. *Kāvyalakṣaṇavāda* and *Abhinavavāsavadattā* of Vattipalli Narakanthiravasastri, and many other valuable books. He brought prestige to Sanskrit Academy, and edited and published these books fighting many financial problems.

The financial problems of Sanskrit Academy continued for more than a decade during the terms of Prof. M. Gopal Reddy, and Prof. B. Narasimhacharyulu and started troubling when Prof. K. Kamala took charge of the institute in the year 1996. But during such financial crisis also publication of journals continued. Books like *Prākṛtaśabdapradīpikā* (1991) Trivikrama-paṇḍita's *Harivayustuti* with *Bhāvapradīpikā vyākhyāna* of Kūrma Narasimha, *Yogasūtrasāra* of Chamarajanagara, Srikantha Sastry's *Dhātu-kārikā* were published. A reprint of *Saṁskṛta-kavijīvitam* Part-I by Malladi Suryanarayana Sastry was also brought out.

It was in the year 2002 that Rashtriya Sanskrit Sansthan, working under the auspices of the Ministry of H.R.D. Govt. of India, recognized Sanskrit Academy as Adarsh Shodh Sansthan and extended financial assistance to this Institute. This became a renaissance for the Institute. The staff could breathe freely. Prof. D.C. Reddy, Vice-Chancellor, Osmania University and Prof. V. Kutumba Sastry, the then Director, Rashtriya Sanskrit Sansthan, New Delhi and presently the Vice-Chancellor of the same Insitute which is re-named as a Deemed University, breathed new life into Sanskrit Academy by recognizing it as a Research Institute from both sides. Prof. Sastry was assisted by Sri. C.S. Kaniyal, Dy. Director, Rashtriya Sanskrit Sansthan, in this work. Their services will be always remembered with a sense of gratitude by Sanskrit Academy. Earlier also a part of the deficit was met with donations from Sanskrit lovers intended to meet day to day expenses and book publication cost though in a meagre way. The following books were published from the year 2001.

(1) *First Book of Sanskrit* by R.G. Bhandarkar translated into Telugu to help local

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students (2001) Rs. 30,000.00 were donated in the memory of Smt. K. Annapurnamma by her daughter Prof. K. Kamala, for publishing this book.

(2) *Paṇḍitarāja-kāvyasaṅgraha* — A reprint with critical introduction (2002) Rs. 36,000.00 were donated for this publication by Dr. Shakuntala Dave in the memory of her mother Smt. Kamaladevi Dave, during the *Ṣaṣṭi-pūrti* celebration of Sri Hemanth Dave.

(3) *Selections from Prakrit Literature with a Sanskrit-chāyā,* Telugu translation and introduction to help M.A. Sanskrit students (2003).

(4) *Gītagovinda-kāvyam* — A reprint (2003) with a critical introduction. Initially Rs. 16,000.00 were donated by Prof. K. Kamala in the memory of her husband Shri K. Raghupati Rao, to start this work. The entire balance cost of printing was borne by Rashtriya Sanskrit Sansthan, New Delhi.

(5) *Hariharatattvabhūmikā* by Sri Chidananada Bharati Swāmī (2004)

(6) *Amṛita-varṣiṇī* (2004) - This is a Souvenir containing papers read in a seminar on "Āyurveda and Yoga" conducted by Sanskrit Academy.

(7) *Saṁskṛtapathapradarśinī* (English & Telugu 2005) These two volumes were published after three workshops were conducted for Sanskrit Lecturers working in Junior Colleges to help the fresh post-graduates who start teaching Sanskrit.

(8) *Srī Rāmakarṇāmṛtam* - (2005) with a good introduction.

(9) *Manīṣāpañcakam* - (2005) with a Sanskrit *Vyākhyā* of Sri Sadasivabrahmendra-saraswati and English translation of the same by Dr. Penna Madhusudan.

(10) Astrology - An Authentic Science-(2006) An English translation of a Telugu book written by Sri Madhura Krishnamurty.

(11) सदाशिवब्रह्मेन्द्रसरस्वतीविरचितानि गीतानि (2006)

Sanskrit Academy proposes to publish papers presented in the seminar held on *Jyotiṣa* and *Gaṇita-śāstra* in April 2005.

The printing of a text named *'Dhāturūpa-prakāśikā'* by Sri. Chamarajanagara Srikantha Sastry is going on and is expected to be completed shortly.

A book on *Sanskrit Chandas* in Telugu is in the press. It will be published soon. Dr. V. Srinivasa Sarma, Editor, and Sri. K.V. Suryaprakash, Research Assistant, Sanskrit

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Academy, are helping the publication work.

Sanskrit Academy conducted M.A. Sanskrit classes for students appearing for the exam., through the Centre for Distance Education, Osmania University, during Sundays for three years. Many scholars volunteered to teach these courses. In future also the Institute proposes to conduct evening courses for enthusiastic students.

Goodwill and help of scholars, munificent grants from Rashtriya Sanskrit Sansthan, spiritual guidance and financial help of teachers like Sadguru K. Sivanandamurty Garu, support of Osmania University physically, morally and financially to meet the needs of matching grants and commitment on the part of the staff can help further growth of Sanskrit Academy which has celebrated its golden jubilee in the year 2004. सत्यनिष्ठं शिवं सुन्दरं संस्कृतम् was the clarion call of Sri Vasudeva Dwiveda who spent every moment of his ninety year old life for serving the cause of Sanskrit. Let such noble soul shed light to show the path.

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VAIDYANĀTHA PĀYAGUṆḌE AND BĀLAMBHAṬṬA PĀYAGUṆḌE : THE PROBLEM OF THEIR IDENTITY

DEVIPRASAD MISHRA*

भक्तिप्रह्वाय दातुं कमलपुटकुटिकोटरक्रोडलीनां
लक्ष्मीमाक्रष्टुकामा इव कमलवनोद्घाटनं कुर्वते ये ।
कालाकारान्धकाराननपतितजगत्साध्वसध्वंसकल्पाः
कल्याणं वः क्रियासुः किसलयरुचयस्ते कराः भास्करस्य ॥

(*Sūryaśataka* - 2)

May the rays of Bhāskara (Sūrya) "maker of Light, cause the unfolding of the clusters of lotuses, as if desirous to take away splendour and the wealth. That cling to the hollow interior of the cup-like bud, which constitute their house-desirous to take away this wealth in order to bestow it on the worshipper prostrated in devotion and they also are able to destroy any fear that the universe has fallen into the maw of darkness that has guise of Fate, and they possess the beauty of young sprouts", bring about your prosperity.

Vaidyanātha Pāyaguṇḍe, who was assigned the period around the middle of 18th century A.D., was one of the well-known scholars in Sanskrit literature and grammar. He is one of the commentators on the *Sūryaśataka* of Mayūra. Though Vaidyanātha is father and Bālambhaṭṭa is his son, many scholars have mistaken them as one. However, in many of the lists of the commentaries given by various scholars, Bālambhaṭṭa is mentioned as the author of those commentaries. It is obviously, due to the last line in the colophon, which says इति श्रीमद्बालम्भट्टपायगुण्डेति विरचितं सूर्यशतकं सार्थकं सम्पूर्णम् । But in my present article, I have given all the evidences to distinguish them and I have tried to bring out the truth behind it. P.V. Kane also has mentioned in his *History of Dharmaśāstra* that Vaidyanātha is a pupil of Nāgeśabhaṭṭa. Vaidyanātha's son is Bālambhaṭṭa and his pupil is Gopāla. This is the pedigree of Bhaṭṭojidīkṣita[1]. Nothing is known about Vaidyanātha's parents.

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1. Kane P.V., *History of Dharmaśāstra,* Bhandarkar Oriental Research Institute. Vol. I. pp. 970-973.

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However, it is known that he has two wives Lakṣmīdevī and Bhavānīdevī. Bālambhaṭṭa is the son of Lakṣmīdevī. Sometimes the scribe records this in the colophon. But the textual evidences say that Vaidyanātha Pāyaguṇḍe is the author. In support of this contention, of the commentary on the *Sūryaśataka,* I have shown Vaidyanātha as the commentator by giving many evidences. For, at the very outset, it is said that Vaidyanātha who is popularly known as Pāyaguṇḍe explains the *Sūryaśataka* of Mayūra, after saluting his Guru. It reads as:

नत्वा गुरुं वैद्यनाथः पायगुण्डेति कीर्तितः ।
मायूरं श्रीसूर्यशतं व्याचष्टे रोगशान्तये ॥

The commentary *Kalā* on Nāgeśabhaṭṭa's *Vaiyākaraṇasiddhāntalaghumañjūṣā,* furnishes the textual evidence in favour of the authorship of Vaidyanātha. In the following verse it says[2] :

अतस्तदाख्यां विवृतिं मञ्जूषायाः प्रयत्नतः ।
पायगुण्डो वैद्यनाथभट्टः कुर्वे स्वबुद्धये ॥

Moreover, in this edition, the editor gives the caption as accompanied by the commentary *Kalā* written by Bālambhaṭṭa:

श्रीमद्दुर्बलाचार्यविरचितकुञ्जिका श्रीमद्बालम्भट्टविरचितकला चेति टीकाद्वयेन सम्वलिता ।

In another edition of the commentary *'Kalā'* on *Vaiyākaraṇasiddhāntalaghumañjūṣā,* the editor Ācārya Śrī Rāmaprasāda Tripāthī, mentions Vaidyanātha and Bālambhaṭṭa as father and son respectively.[3] श्रीमन्नागेशस्य प्रमुखशिष्यस्य श्रीवैद्यनाथपायगुण्डेमहोदयस्यात्मजः श्रीबालम्भट्ट इत्यभिधयाऽलङ्कृतो विद्वद्वर आसीत् । तेन समग्रेऽस्मिन् ग्रन्थे कलाभिधाना व्याख्या विरचिता ।

The caption of the same commentary *'Kalā'* is in favour of Bālambhaṭṭa:[4] श्रीदुर्बलाचार्यकृतया कुञ्जिकाव्याख्यया श्रीबालम्भट्टकृतया कलाव्याख्यया आचार्यश्रीरामप्रसादत्रिपाठिकृतया सरलाहिन्दीव्याख्यया च विभूषिता ।

Contrary to this, in the introduction to the edition of *Kuvalayānandacandrikācakora*

2. *Vaiyākaraṇasiddhāntalaghumañjūṣā* with the commentaries *Kuñjikā* and *Kalā,* Chowkhamba Sanskrit Series, Banaras, 1985, *aṅka* 44.

3. *Vaiyākaraṇasiddhāntalaghumañjūṣā* with the commentaries *Kuñjikā, Kalā* and Saralā, Sampurnanand Sanskrit University, Varanasi, 1990, *Gaṅgānātha Jhā Granthamāla* 12. Intro., p. 5

4. *Ibid.,* third title page

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of Jaggu Veṅkaṭācārya, it is said that Vaidyanātha Pāyaguṇḍe, the disciple of Nāgeśa, is also known as Bālambhaṭṭa.[5] पायगुण्डोपाह्वैद्यनाथैः बालम्भट्टापरनामा नागेशशिष्यः १८ शतमध्यभागे रमाख्या चन्द्रालोकव्याख्या नागेशस्य व्याकरणग्रन्थानां व्याख्याः इत्यादि ।

But, strangely and also adding to the confusion, towards the end of *Bālambhaṭṭī*, which is a commentary on the *Mitākṣarā* of Vijñāneśvara which in turn is a commentary on *Yājñavalkyasmṛti*, it is mentioned that Lakmīdevī composes the commentary "*Lakṣmī*"[6] इति श्रीमिताक्षराव्याख्याने महादेवभट्टात्मजोमाङ्गजवैद्यनाथार्द्धाङ्गभूतबालकृष्णजननी पायगुण्डे इत्युपाख्यश्रीलक्ष्मीदेवीविरचिते लक्ष्म्यभिधे प्रायश्चित्तप्रकरणं सम्पूर्णम् ।

This apparent confusion can be set at rest with the help of the explanations given by Govinda Das, in his detailed introduction to the *Bālambhaṭṭī* as well as the internal evidence, we come across in the commentaries of Vaidyanātha Pāyaguṇḍe on *Candrāloka* and *Sūryaśataka.* Vaidyanātha Pāyaguṇḍe is the disciple of Nāgeśabhaṭṭa. Later Vaidyanātha took his son Bālambhaṭṭa to the preceptor who blessed the young Bālambhaṭṭa. Bālambhaṭṭa wrote several commentaries on works, such as :

1. *Paribhāṣenduśekhara*
2. *Laghuśabdenduśekhara*
3. *Laghumañjūṣā*
4. *Laghuśabdaratna*
5. *Śabdakaustubha*[7]
6. *Vivaraṇa* on Kayyaṭa (upto *Navāhnika)*

Bālambhaṭṭa was the contemporary of Colebrooke, the Oriental scholar under the British, who was a Judge at Mirzapur between 1795 and 1801 A.D. In the work *'Life'* by Colebrooke's son, it is said that Colebrooke met scholarly Pandits at Banaras, for the preparation of Digest of the Hindu works on Law. The *Dharmaśāstrasaṅgraha* consisting of twelve verses provides very clear evidence to show that Bālambhaṭṭa met Colebrooke.[8]

सुमनः कुलवुरुकसाहेबाल्लब्धजीविकः ।
लक्ष्मीसूनुर्भवान्यम्बो विप्रद्वयविलेखकः ॥६॥

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5. *Ibid.*, p. ix
6. Gharpure, *Bālambhaṭṭī, Prāyaścittādhyāya, Dharmaśāstra Granthamālā*, Bombay, 1924, p. 220
7. Pandit Nityananda Parvatiya, Govinda Das's Intro. to *Vyavahārabālambhaṭṭī, Chowkhamba Sanskrit Series*, Banaras, 1914, p. 43
8. *Ibid.*, p. 50

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The above verse also proves that Bālambhaṭṭa is the son of Lakṣmī. The previous verse mentions him as the son of Vaidyanātha and devoted to Nāgeśabhaṭṭa.[9]

श्रीशं नत्वा श्रीनिवासी दाक्षिणात्यो निबन्धकृत् ।
नागेशपादनिरतो वैद्यनाथात्मजः सुधीः ॥

Bālambhaṭṭa had many disciples like Bhāskara Śāstrī, Govindācārya, Rāghavendrācārya and Mannudeva. In the following verse Mannudeva refers Bālambhaṭṭa as his teacher and not Vaidyanātha.[10]

धर्मशास्त्रमहादेवमन्नुदेवसहायकः ।
बालशर्माऽबालबुद्धिः पायगुण्डोपनामकः ॥

Govinda Das is a disciple of Kāśīnātha Śāstrī, son of Govindācārya, one of the disciples of Bālambhaṭṭa. According to him, Vaidyanātha and Bālambhaṭṭa are not same. In fact, Vaidyanātha is the father of Bālambhaṭṭa.[11]

No direct evidences are found as regard to place and date of Vaidyanātha in his commentary on the *Sūryaśataka*. Vaidyanātha is assigned to about the middle of 18th century A.D. The period of Bālambhaṭṭa is fixed to be between 1740 A.D. to 1830 A.D.[12]

In the traditional circles in Banaras it is believed that Bālambhaṭṭa, ascribed his works on Grammar to his father Vaidyanātha and dedicated his commentary on *Mitākaṣarā* to his mother Lakṣmī. The influence of the traditional belief is observed in the edition of Bālambhaṭṭī, where it is said: इति प्रसिद्धया लक्ष्मीनामिकया पायगुण्डे इत्युपनामकेन बालम्भट्टेन स्वमातुः लक्ष्मीदेव्याः स्मारकत्वेन तन्नाम्ना रचितया ... ॥ This explains how the work is attributed to Lakṣmī, Bālambhaṭṭa's mother. The ascription of the other works to Vaidyanātha has prompted the scholars to believe that Vaidyanātha Pāyaguṇḍe and Bālambhaṭṭa are the same.

Bālambhaṭṭa Pāyaguṇḍe has also written the *Avimuktatattva* in praise of the holy city of Banaras and also as a dedication to his step-mother Bhavānī[13] : इति श्रीपायगुण्डोपाख्य-

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9. *Ibid*, verse - 5, p.50

10. *Ibid*, Verse - 7, p. 50

11. *Ibid.*, p. 51; See also his Intro. to *Vyavahārabālambhaṭṭī*, Ed. J.R. Gharpure, The *Collection of Hindu Law Taxts*, Bombay, 1914, p. 33.

12. Govinda Das, Intro. to *Vyavahārabālambhaṭṭī*, p. 45

13. Dr. V. Raghavan, also refers to Bālambhaṭṭa as the son of Vaidyanātha, '*The Avimuktatattva* of Bālambhaṭṭa Pāyaguṇḍe', *New India Antiquary*, Volume 1, October, 1938-39, p. 404

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बालकृष्णद्वितीयाम्बाभवानीविरचितमविमुक्ततत्त्वं सम्पूर्णम् । The *Vaiyākaraṇasiddhāntamañjuṣā* of Nāgeśabhaṭṭa has been commented upon by Vaidyanātha Pāyaguṇḍe, but, is believed to be Bālambhaṭṭa' commentary. For, the editors have mentioned:[14] श्रीदुर्बलाचार्यकृतया कुञ्जिकाव्याख्यया श्रीबालम्भट्टकृतया कलाव्याख्यया ... But, contrary to this, the introductory part of the text of the commentary *Kalā* mentions that Vaidyanātha Pāyaguṇḍe has composed the commentary.[15]

अतस्तदाख्यां विवृतिं मञ्जूषायाः प्रयत्नतः ।
पायगुण्डो वैद्यनाथभट्टः कुर्वे स्वबुद्धये ॥

In the same way, Jaggu Veṅkaṭācārya has identified Vaidyanātha with Bālambhaṭṭa. He says in his statement[16] : तदुक्तं चन्द्रालोकव्याख्यात्रा पायगुण्डोपाह्व-वैद्यनाथेन बालम्भट्टापरनाम्ना नागेशशिष्येण स्वकृतरमाख्यायां व्याख्यायाम् । The commentary *'Ramā'* on *Candrāloka* of Jayadeva clearly shows that the commentary is composed by Vaidyanātha Pāyaguṇḍe.[17]

नत्वा गुरुं वैद्यनाथः पायगुण्डेति कीर्तितः ।
व्याख्यां रमाख्यां तनुते चन्द्रालोके विलासिनीम् ।

Mahadeva Gangadhara Bakre also identifies Vaidyanātha with Bālambhaṭṭa, when he says[18] अयं च टीकाकृद्वैद्यनाथभट्टः शब्देन्दुशेखरादिनानानिबन्धप्रणेतुर्नागेशभट्टस्य शिष्यः । अनेन शब्देन्दुशेखरे चिदस्थिमाला, परिभाषेन्दुशेखरे गदा, शब्दरत्ने भावप्रकाशिका, महाभाष्यप्रदीपोद्योते छाया, व्याकरणसिद्धान्तमञ्जूषायां कला, याज्ञवल्क्यमिताक्षरायां लक्ष्मीनाम्नी चन्द्रालोके रमाभिधा चेति व्याख्याः प्रणीताः लोकेषु प्रसिद्धाः । अयं लोकेषु बालम्भट्ट इति नाम्ना प्रथित इति ताः सर्वा अपि बालम्भट्टीनाम्ना व्यवह्रियन्ते ।

If Vaidyanātha Pāyaguṇḍe has written the commentary on *Mitākṣarā*, there is no specific reason as to why it is named as *'Lakṣmī'*. But the name *Lakṣmī* of the commentary, goes well with the belief that Bālambhaṭṭa dedicated the commentary to his mother Lakṣmī. Hence, it can be said that the commentary on *Mitākṣarā* is by Bālambhaṭṭa and not Vaidyanātha. If Bālambhaṭṭa and Vaidyanātha are the same, there is no reason as to why there are separate commentaries on the *Candrāloka* and the *Kuvalayānanda*. After all

14. *Vaiyākaraṇasiddhāntamañjūṣā, Chowkhamba Sanskrit Series*, Banaras, 1985, p. 1.

15. *Ibid.*, Verse - 4, p. 1.

16. *Alaṅkāracandrikācakora*, Coronation Press, Mysore, 1943, p. 282

17. Bakre Mahadeva Gangadhara, *Candrāloka with the commentary 'Ramā*, The Gujarati Printing Press, Bombay, 1923, verse 2, p.1.

18. *Ibid.*, Intro., p. 5

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Appayadīkṣita[19] has followed the same definition as given in the *Candrāloka* of Jayadeva.

येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकाः ।
प्रायस्त एव तेषामितरेषां त्वभिनवा विरच्यन्ते ॥

Therefore it can be said with an air of certainty that Vaidyanātha Pāyaguṇḍe wrote the commentary *Candrikā* on the *Kuvalayānanda.*[20]

It can further be corroborated by the fact that if Bālambhaṭṭa had been the real author of the commentaries of the *Candrāloka* and the *Vaiyākaraṇasiddhāntamañjūṣā,* he would have preferred to name them after his mother Lakṣmī. But the names of these two commentaries are *'Ramā'* and *'Kalā'* respectively. It is very significant to observe in this context that at the very outset of the commentary on *Sūryaśataka,* there is a verse, which almost *verbatim* resembles the verse cited above from Vaidyanātha Pāyaguṇḍe's commentary on the *Candrāloka.* The verse[21] in question is:

नत्वा गुरुं वैद्यनाथः पायगुण्डेति कीर्तितः ।
मायूरं श्रीसूर्यशतं व्याचष्टे रोगशान्तये ॥

It can be safely said that this commentary on the *Sūryaśataka* is written by Vaidyanātha Pāyaguṇḍe, and not Bālambhaṭṭa. However, towards the end of Vaidyanātha's commentary on *Sūryaśataka,* the colophon reads:[22] इति श्रीमद्बालम्भट्टपायगुण्डेति विरचितं सूर्यशतकं सार्थकं सम्पूर्णम् । This is perhaps the observation of the scribe who is carried away by the popular belief that Vaidyanātha and Bālambhaṭṭa are the same. Such instances have been already noticed that in the beginning the work is ascribed to some one, whereas the colophon ascribes it to somebody else. The *Bālambhaṭṭī* is ascribed to Lakṣmī, while the colophon at the end of the *Vyavahāra* section ascribes the authorship to the mother Lālākṛṣṇa. This obviously appears to be the scribal mistake.[23]

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19. *Kuvalayānanda of Appayadīkṣita with Alaṅkārasurabhi,* Hindi Commentary by Bholashankar Vyas, Chowkhamba Vidyabhawan, Varanasi, 1963, verse 5, p. 2.

20. While Mallinātha the celebrated commentator wrote the commentary *Taralā* on *Ekāvali* of Vidyādhara, his son Kumāraswamy wrote the commentary *Ratnārṇava* on *Pratāparudrīya* of Vidyānātha, see C.S. Radhakrishnan, *Śaṭhavairivaibhavaprabhākara,* critical edition and study, Amar Prakashan, Delhi, 1988, pp. 26-27.

21. See Critical Edition on *Sūryaśataka* commentaries, verse 2, p. 19

22. *Ibid.,* p. 150

23. For details see P.V. Kane, *Op.cit.,* Vol. 1 pp. 970-973.

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The textual evidences in the form of verses, make it very clear that, Vaidyanātha Pāyaguṇḍe who is author of the commentary *Ramā* on the *Candrāloka* and the *Kalā* on the *Vaiyākaraṇasiddhāntamañjūṣā,* writes the commentary on the *Sūryaśataka* also. In the case of the *Sūryaśataka,* Vaidyanātha has not given any name to the commentary. He merely says *vyācaṣṭe* and implies that it is a *vyākhyā.* I have presented the facts to show that Vaidyanātha and Bālambhaṭṭa are different.

Vaidyanātha Pāyaguṇḍe is credited with the authorship of many commentaries on works belonging to different subjects such as the *Cidastimālā* on *Śabdenduśekhara,* the commentary *Gadā* on *Paribhāṣenduśekhara*[24] of Nāgoji, the commentary *Chāyā* on the *Mahābhāṣyapradīpodyota,* the commentary *Kalā* on *Vaiyākaraṇasiddhāntamañjūṣā,* and the commentary *Ramā* on the *Candrāloka* of Jayadeva, commentary on the *Sūryaśataka* of Mayūra.

24. Ānandāśrama, Poona, 1913.

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CONSTRUCTION CHEMICALS IN ANCIENT AND MODERN INDIA - A COMPARATIVE STUDY

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Sthāpatyaśāstra, Vāstuśāstra and *Śilpaśāstra* were three important branches of ancient Indian studies. A book titled as *'A Study on Vāstuvidyā'*[1] records no less than 65 old Sanskrit books of prime importance which inform us about the ancient Indian thought on this subject and are the proofs of the deep and extensive study regarding the construction of different types of buildings. In ancient India, there were mainly two types of constructions as civil and religious. The purpose, the material and the technique of these two types were different from each other. The works like*Śulbasūtras* by Baudhāyana, Mānava, Āpastamba etc. present the study of layouts and construction of *citis*[2], while the works like *Vāstusūtropaniṣad* or *Samarāṅgaṇasūtradhāra* mainly describe the civil constructions. Though the ancient studies about the building - constructions had the prime goal of sacrificial constructions, these sages made this study as a base of civil constructions by regulating the whole process, with measures, rules and guiding principles. The word *śulba* itself is to be probed in this context. The root *śulba* of the 10th conjugation means to measure. The noun *śulba* is used to denote copper, *śulbāri* means sulpher, *śulbaja* is brass and *śaulbika* is copper-smith. In short, the word *śulba* is used to denote the main components of any type of construction i.e. measure, material and man-power. Viśvakarmā (the creater of the world, in the physical sense of the word) was the expert in architecture, he was regarded as *Sthāpatyaviśārada* and was finally elevated to the status of a deity along with the other deity called as *sthapati.*

The building material is the visible and important factor of any type of construction.

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1. Bhattacharya, Tarapada., *'A Study on Vāstuvidyā'*, Appendix, Dariyapore Gola, P.O. Bankipore, Patna.
2. Kulkarni, R.P., *'Layout and Construction of Cities according to Baudhāyana, Mānava* and *Āpastamba Śulbasūtras'*, B.O.R.I., Pune, 1987

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However, the term building material is very extensive and includes all the material that is used for a building, starting from the foundation upto the top of it. The wood, the stones, the bricks are no doubt the important and prime factors, but, there are many other construction-chemicals without the use of which, the sturdy construction is impossible. The building material as a whole can be divided into three groups. The first group is of the hard core material, which is used in the infra-structure of any building and which can be designated as *mūlabandhaka*, the second group is of that material which helps to bind the two components together and it can be named as *Saṁskāraka* (as *saṁskāraḥ guṇavardhanam)* and the material which is used to decorate the construction, falls in the third group and can be called as *Alaṁkāraka*. The *mūlabandhaka* group consists of stones, bricks and wood mainly and has remained unchanged from ancient times uptill the date. The second group of *Saṁskāraka* consists of cement, concrete, appoxies, adhesives of various types, different types of gums, primers and chemical injections. This group has undergone many changes in course of time. The third group includes decorative material in woods, colours and metals.

However, in this paper, efforts are made to present the study of construction - chemicals which were used by ancient Indians. Simultaneously, a comparative study of modern chemicals is also presented to draw a graph of changes which are caused by the artificial material, produced in the laboratories, as against the natural products. I restrict myself to present the study of only three types of material and that also from the second group.

1) The cement or *Vajracūrṇa* and adamatine paste or *Vajralepa*

2) The stone - softening agent or mixture - *Śilādrāvaka*

3) The adhesives - *Bandhaka*

Let us first discuss about *Vajracūrṇa* and the *Vajralepa*. The *Bṛhatsaṁhitā*[3] records a powder named as *Vajracūrṇa*. The dictionary[4] gives various meanings of the word *Vajra*. The thunderbolt or any weapon like thunderbolt is the popular meaning of the word *vajra*, but, there are other meanings too which have technical reference. i) An instrument for making holes in jewels. ii) the steel (here the word is used in neuter) and a kind of talc. Along with this word *Vajrakṣāra* is explained as alkaline earth. *Vajralepa* - a kind of hard

3. Athalye, J.H. (ed.) Bṛhatsaṁhitā, Varada, Pune 1997, pp. 309-311

4. Vaidya, L.R., *'Sanskrit-English Dictionary'*, p. 635

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cement, *Vajralohaka* - load-stone. *Vajrasāra* - as hard as a diamond and *vajrasūci* - a diamond-needle.

The *Vāstusūtropaniṣad*[5] adds two more words in this context, as *Vajrā* a type of chisel and *Vajralabdhā* a type of stone, with layers of minerals. All these words direct towards the meaning of the word *Vajracūrṇa* as a powder of very hard stone, which can be compared with a kind of cement. The book titled as *'A Study on Vāstuvidyā'* informs us that all these works on ancient *Vāstuśāstra* reveal acquaintance with several kinds of cement or plaster called *Bandhodaka,* or the *Vajralepa.* In the text of *Samarāṅgaṇasūtradhāra* (now a days very popular book on architecture), there is a chapter (i.e. *adhyāya)* which is named as *Lepyakarmādikam*[6]. This chapter discusses the preparation of adhesives to be applied to the walls and also informs about the brushes with which it is to be applied. It says, the clay is to be collected from particular places, i.e. from the bottom of well, from the roots of trees, from the lakes especially where the lotuses grow etc. This clay is either black or white or reddish and it is soft, because it is always mixed with water. Then it may be sieved to do away with even small stones. Then the juice of three fruits i.e. *Śālmalī, Māṣakakumbha* and *Madhūka* is to be mixed with. Then the *Kramuka* (Betelnut tree), *Bilva* (for its gummy nature), the hair of the horse, of the cow and the fibrous skin of coconut and the raw cotton is to be mixed with the clay. All this material is to be stirred rigourously as to become homogeneous. This process is called *Lepakarmamṛttikānirṇaya.* Then the text describes how the *kūrcakas* i.e. the brushes are to be made. *Hastakūrcaka, Bhāsakūrcaka, Callakūrcaka, Vartanakūrcaka* are different types with which that *Vajralepa* is to be applied. This section is called *Vilekhākūrcakādhyāya.* There is another process of preparing the *Vajralepa* which is noted by the text *Mānasollāsa,*[7] but this *lepa* or paste is mainly applied before painting the walls. It is probably the wash to be given to the walls before colourful paintings. The stanzas from first chapter note this process. The skin of the buffalo is to be put into the water, till it becomes soft like butter. It then becomes sticky. That viscous sediment (or semi

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5. Sharma, Sadashivrath, *Vāstusūtropaniṣad,* p. 188, Glossary.

6. Śrībhojadeva, *Samarāṅgaṇasūtradhāra,* pp. 258-260.

7. Someśvara, *Mānasollāsa, Adhyāya* 1, *Viṁśatiḥ* 3, Ed. by G.K. Shrigondelear (Vol. II), Oriental Institute, Baroda, 1939, stanzas 132-140.

महिषीत्वचमादाय नवां तोयेन पाचयेत् । नवनीतमिवायाति यावच्चिक्कणतां भृशम् ॥ 133
वज्रलेपोऽयमाख्यातश्चित्रे सर्वस्य शस्यते । तं कृत्वा मृत्तिकापात्रे तोयं क्षिप्त्वा प्रतापयेत् ॥

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fluide) or tenacious paste should be fully dried up till it becomes very hard and then it is to be powdered. Then that powder is to be kept in an earthen pot, water is to be mixed and then that is to be heated. Then to this paste, one can add the colour which is to be used as a background colour for the particular picture that is to be painted. There is the third mixture called as *Vajralepa* which is referred to by *Vāstusūtropaṇisad.*[8] It says that *Vajracūrṇa* is a white stone powder with which the lines are drawn even on the stones. But if the lines were to be drawn only with powder, they would be wiped away in the process of carving. The traditional practice even today, is that the lines are slightly engraved with some hard instrument (which could also be called *Vajra).* This is confirmed by the description of *Vajra* given in the *Śilparatnakośa.* After cleaning the stone-surface, the *Pañjara* should be drawn first by a mixture of white stone powder[8] with the juice of *Kapittha (feronia elephantum)* and then by slightly engraving the lines with an instrument.

This is how the *Vajracūrṇa* or *Vajralepa* is described in ancient texts. As far as the plasters are concerned, the lime-plaster called *Sudhā* is also described in many texts. The word *Sudhā* is used in the sense of white-wash, plaster, mortar or a brick. The word *Saudha* is an adjective denoting the plastered area. This *Sudhācūrṇa* has very close relation with *Vajracūrṇa* and *Vajralepa* as far as the plastering material is concerned. As a concluding remark for this topic, it can be said that *Vajralepa* is an adamantine paste which is used either for inside and outside plaster or as a wash to the walls which can hold the colours of the paintings steady and fast. This *Vajralepa* type of plaster gives the structure immense capacity for withstanding the ravage of wind and weather.

The second part of this paper discusses the stone-softening mixture which is called *Śilādrāvaka.* The text of *Vāstusūtropaniṣad*[9] gives the process of preparing the *Śilādrāvaka* very clearly. It says, the *Śilpakāra* applies the softening mixture for ten days and then he uses the chisel. The mixture is prepared out of four substances. The shell-solvent, the *Kuṣṭharasa* or *costus specious* or *arabicus,* the sea-salt and the powder of the bark of the

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8. *Vāstusūtropaniṣad (Atharvaveda),* p. 140.

केनोपायेन वज्रेण रेखाः कर्तव्याः ? (2.4) 13.
शुक्लशिलाचूर्णमिति वज्ररेखाङ्कनस्योपादानम् ॥

9. *Ibid.,* 3.7.8

केन वज्रमिव कठिनशिलां खनित्रेण भिन्दन्ति वास्तुकाराः ? तं होवाच -

शिल्पकाराः प्रलेपयन्ति द्रावकरसम् । शङ्खद्रावकुष्ठरससैंधवकर्परउकत्सवल्कलचूर्णेन सहितं शिलाद्रवणार्थमेवं रसचतुष्टयम् अनेन मंत्रेण दशाहमर्दनान्ते वैताने खनित्रं प्रयोजयन्ति खननमाचरन्ति स्थापकाः ।

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Ukatsa tree and with the application of this mixture, the corresponding *mantra* is also to be recited. (The word *Ukatsa* is also explained by saying - *Prastara-bhedivṛkṣasya valkalam mahendraparvatāraṇye upalabdham* p. 148). In the modern times, various instruments and machines for stone carving are available, but this was the device found out by the sages with the available natural raw material. Obviously, they were knowing the chemical properties of various juices from *Bilvaphala* or *Kuṣṭhaphala* as we were also using these gums for their sticky nature.

The third part of this paper discusses about the adhesives or *Bandhaka* i.e. the binding agents. Before commenting on the adhesives, let us see why the construction chemicals are used. The construction chemicals are mainly used to decrease construction-time, to increase ease of construction-workability, strength and durability of various parts of structure. They are used as plasticisers, accelerators, retarders, air-entertaining agents, surface-hardners, water-proofers, mould-release agents, rust passivators, bonding agents, joint fillers, overlay material etc. Different chemicals have different qualities and in modern times of specialisation many types of chemicals (Lab-made) are available for different requirements. However, in ancient times, as it is seen from various texts, all the substances having different chemical properties were mixed together and used, to meet with the requirements. The study of the *Bandhaka* is very carefully presented in the ancient texts. Even the fabrication of bricks was carefully thought over and different methods were given in the *Śrautasūtras* very systematically. In order to fabricate strong and solid bricks without cracks, which do not break, nor shrink considerably, the soil used should be stabilized. A detailed description of stabilising of soil to be used for making bricks and also the procedure of their burning is given in the *Śatapathabrāhmaṇa*[10]. The earth dug-out from near by ground meant for sacrificial ceremony is stabilised by adding in it gum extracted from the *Palāśa* tree. It is added in such a quantity in water, that when stirred vigorously, foam is formed out of it. In the soil, rock-flour, hair of a goat, of a bullock and of a horse are added. The water with the gum is added to the soil as to form lumps of the soil of putty like consistency. The *Śatapathabrāhmaṇa* notes[11] that these materials are added to the soil so as to increase its strength. Two additional methods of soil-stabilisation are given in *Baudhāyanaśulbasūtra*[12] and *Śatapathabrāhmaṇa*[13]. The bricks

10. See. Ref. 2, p.2. p.6

11. Chaudhari, Chandradhar, *Śatapathabrāhmaṇam,* Acyutagranthamala Karyalaya, Kashi, Saṁvat 1994 (Vol. I), 6.5.1.1-6.

12. Satyaprakash and Sharma, Ram Swarup, *Baudhāyana Śulbasūtram,* Pub. Shri Ram Swarup Sharma, New Delhi, 1968.

13. *Śatapathabrāhmaṇam,* 6.6.4.8

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which are made out of the soil which is stabilized by adding ash from *Ukhā* are better in strength. This very method of stabilization is used even in the 20th Century. Today the bricks used for buildings are made out of the soil stabilized by fly-ash precisely for this reason. One more method given by *Śatapatha* is that of *Surkhī*. The powder of a pot made out of stabilized soil is dried under the Sun, the process is hastened by smoking it by burning horse-dung. Then the pot is powdered and mixed with the soil; it is called *Surkhī* and now it is a well-known fact that this *Surkhī* acts as a puzzolana (i.e. a type of cement) and helps to increase the strength of the brick and finally of the building. Even today, the cement constituents are the same. A modern book titled as *'Design of Reinforced Concrete Structures'* informs us that portland puzzolana cement consists of lime, of burnt clay of shale or fly-ash. The ancient Indian texts while giving the stabilization-methods, suggest the same material to be used. Even the white cement consists of limestone or chalk or China-clay. The important point, therefore, is that the two important natural products, used by ancient Indians as lime or mortar and burnt clay have no parallels yet.

As far as the adhesives are concerned, the modern chemicals are varied. The number of adhesives available today is very big but the surface-condition or other application conditions, which were thought by the ancient Indian sages are the same even today. For the use of any type of adhesives, three factors are to be taken into consideration-[14] i) Surface-preparation, ii) Method of application, iii) Application conditions. The surface should be damp but without water, oil, grease, dirt, chemicals or any other foreign material. This thought of surface-contamination includes three important points, that is, the temperature of the contact surface, wetness of the substrates and surface accessibility. The text of *Mānasollāsa* says that, before painting and before the application of the *Vajralepa*, the wall should be levelled, if it has even small holes they are to be filled up, a tiny layer of mortar should be applied to it. All these instructions definitely throw light on the study and awareness of the surface-contamination.

As regards the methods of application of the adhesives, the brushes or rollers are prescribed now a days. Other techniques as spraying or towelling are also used in this process. Sometimes in bonding the cracks, the adhesive injections are also given. Amongst these methods application by brush was a well-known process in ancient India. The text of *Samarāṅgaṇasūtradhāra* informs us in details how the brushes are to be made; but about

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14. Raikar, R.N., *'Diagnosis and Treatment of Structures in distress'*, R & D Centre, Structures Designers and Consultants Pvt. Ltd., Vashi, New Mumbai - 1994.

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the other methods details are not available. It was well-known that the adhesives should not be applied during wet environmental conditions such as in rains or in snow.

A markable difference in ancient and modern India is the number of these adhesives. An adhesive is expected to bear different properties for different types of requirements. Viscosity and thixotropy are two important characters of any adhesive. Moreover, bond strength, shrinkage, water resistance are also the important factors in adhesive selection criteria. Today, a number of chemicals bearing these properties are separately available and one can choose any of them as per his requirement. Epoxy adhesives, polyester adhesives, acryllic adhesives, silicon adhesives and the polymer adhesives are the five important groups.

If we study these groups separately, we can easily understand the special properties of these chemicals. Water and chemical resistance of epoxy adhesives after curing as a class is excellent. The polyester adhesives have excellent resistance to acid environments. Acryllic adhesives are most commonly used by mixing with fine aggregate to form as easily flowable adhesive mortar. The flowability of the mortar can be controlled with the amount of aggregate added. In almost all cases, the primer is composed of methaacrylate monomer cured with organic peroxide and is used to improve bond to concrete. Polysulfide adhesives are primarily used as joint sealants. The silicon adhesives have the ability to cure in wide temperature range and are exclusively used as flexible joint-sealants. They can be used to bond elements such as windows to concrete where highly flexible adhesives are required to minimise concentration of stress. The water-borne adhesives currently used to bond concrete are latex and laxes powder adhesive.

When compared with this modern information which is collected from the new books on building-construction,[15] the following observations can be put forth:

a) The natural and easily available mortar was the main component as a construction chemical in the group under discussion i.e. the *saṁskāraka* group.

b) It was the practice to mix different materials of different properties and to make one single adhesive rather than using different adhesives for different needs. For example, when colours, especially for stone-paintings were prepared along with the colour-powder, oil and Molasses *(guḍa)* were invariably mixed. Glazing to the colour, flowability of the colour were the two qualities, which are to be acquired from mixing the oil. Molasses *(guḍa)*

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15. (a) *Ibid.*

(b) Ramamurtham, S., Narayan, R., *'Design of Reinforced Concrete Structure'* (12th Edition), Dhanpal Rai and Sons., Delhi-1996.

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is used for its sticky nature, brightness and steadfast nature of the colour. Moreover, the white wash of mortar or some other kind of wash, which is called primer in modern terminology, was applied for sucking the colour and making it fixed with the surface.

c) Along with the *chikkana*-clay we find the hair of a goat, cow or horse are added invariably to make a clump, for if the hair are chemically tested, one finds fats and proteins as the components which make the mixture sticky. Ancient Indians also used various types of natural gums as from the *Palāśa* tree, *Bilvaphala* etc. Even the sticky, the semi solid substance from *panasa* tree (*Paṇasa* - jack fruit) was used which is substituted by fevicole today to join the wooden things or to fill up small holes of the buckets and to fix the ring at its base.

d) The progressive science of building construction though has produced different types of cements or adhesives or plastering material, for all of them, the base is the mortar and natural gums. With these two main construction-chemicals and with the systematic measures, ancient Indian sages have constructed such buildings which are not only long-lasting, but are the proofs of the detailed study and its application in the field of architecture. They have become the landmarks on this path.

The paper is concluded by saying that though the vast range of construction chemicals was not available (which has mainly the commercial purpose today), ancient Indians were quite advanced and progressive in this field, with the limited natural resources at their disposal.

It is always said that a better metaphor for a building is the human body. A building is conceived when designed, born when built, alive while standing, dead at old age or at an unexpected accident. It breaths through its wondows. It circulates through veins and arteries of the pipe lines and sends messages to all parts of its body through the nervous system of its feed back. It is protected by the skin of its faced, supported by the skeleton of columns, beams and slabs and rests on the feet of its foundation. Like most human bodies, they have full life and then they die. In this metaphor - 'born when built' is the very important part and the study of the three groups of the construction chemicals as *Mūlabandhaka, Saṁskāraka* and *Alaṁkāraka* is related with this stage. The columns, beams and slabs are coming under the *Mūlabandhaka* group, while all the material used for binding the stones, bricks, metals, wooden blocks together and finally plastering the structure comes under the second group i.e. *Saṁskāraka*. The real structure takes its shape and lasts long depending upon the quality of the *Saṁskāraka* material; and one has to accept that even with the limited number of binding agents, the ancient buildings were stronger and more sturdy, if compared with the modern buildings.

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SANSKRIT POETICS AS A HUMAN SCIENCE+

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In the present paper, I have tried to give some reasons for justifying Sanskrit poetics as a Human science and to explain the salient features of this science which is very much neglected in the age of technology. There are many disciplines of knowledge in Sanskrit literature. They are known as *śāstras,* for example, *Nyāyaśāstra, Vyākaraṇaśāstra, Dharmaśāstra, Yogaśāstra, Arthaśāstra* etc. The *śāstras* are, in fact, scientific disciplines, the bodies of which are developed on logical principles and they are based on truth. They contain the subtle truths of human experiences which are extended from generation to generation for the growth and development of all the facets of human personality. The subjective truths of the experiences are not essentially different from the objective truths found in the natural sciences. As the natural sciences contain the truths about the objects of the world or the Nature, similarly the Śāstric disciplines embody the truths of the internal features of human beings. Therefore the *śāstras* are significantly different from the Vedic and Purāṇic literature.

According to Rājaśekhara, the author of the *Kāvyamīmāṁsā,* literature *(vāṅmaya)* is of two types, namely, *Śāstra* and *Kāvya.*[1] While *Śāstra* is a scientific discipline, *kāvya* is creative work of a poet *(kaveḥ karma).* Rudraṭa, the author of the *Kāvyālaṅkāra* says: *dve vartmani girāṁ devyāḥ śāstraṁ ca kavikarma ca prajñopajñam tayorādyaṁ pratibhodbhavamantikam //* (Two are the paths of Goddess of learning, one is Science produced from intellect and the other is poetry, the product of intuition.) The *Śāstras* are

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1. इह हि वाङ्मयमुभयथा शास्त्रं काव्यं च।
Rājaśekhara, *Kāvyamīmāṁsā,* Translated by Paṇḍita Kedāranātha Śarmā Sārasvata, Bihar Rashtrabhasa Parishad, Patna, 1954, p. 6

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the product of *prajñā*, a higher kind of human intellect whereas poetry is the product of *pratibhā* (intuition).

The poetics or literary criticism, mainly developed as a practical methodology for giving guidelines to the poets to compose various forms of poetry, is one of the *śāstras* developed by the great visionaries of India. It was given different names such as *Purākalpa, Kāvyaśāstra, Alaṁkāraśāstra, Saundaryaśāstra, Sāhityavidyā, Kāvyamīmāṁsā* etc., which indicate the different stages of its development. But this discipline is better known as *Sāhitya*, which is also considered to be one of the Vedāṅgas.[2] The word *sāhitya* means unity of *śabda* and *artha* formed through a unique relationship. The perfect expression of the experience of a poet takes place through *sāhitya*, the perfect fusion of words and sense. However, this discipline has many significant features. One of them is that it is the sum of all *śāstras (samaṣṭiḥ sarvaśāstrāṇāṁ sāhityamiti gīyate)*. The importance of this *śāstra* is known from the statement *pañcamī sāhityavidyā* (Literary criticism is the fifth Veda).

Bharata is accepted to be the first exponent of the system of literary criticism, who expressly designates the contents of his *Nāṭyaśāstra* as *kāvyaguṇa, kāvyadoṣa* and *alaṁkāra* pertaining to poem. The period from Bharata to Jagannātha covering nearly two thousand years of time is marked by intense ideological investigation into the essence of poetry. During this long period of scholastic speculation, various currents of thoughts dominated the field adhering vehemently to one principle or another. Six schools are thus developed. They are : *Rasa* school, *Alaṁkāra* school, *Rīti* school, *Dhvani* school, *Vakrokti* school and *Aucitya* school. These six schools should not be considered as thoroughly exclusive of each other or antagonistic to each other, rather they represent the gradual stages through which the study of literary criticism was marching towards the inner core of poetry. Hence the gradual growth of the doctrine can thus be classified into four stages, namely, formative stage-from unknown beginning to Bhāmaha, creative stage from Bhāmaha to Ānandavardhana, definitive stage from Ānandavardhana to Mammaṭa and scholastic stage from Mammaṭa to Jagannātha.

As I understand, there are some branches of knowledge which neither come under Natural sciences nor Social sciences but are developed scientifically. All those disciplines can be included in the group of Human sciences. The *Kāvyaśāstra* or Sanskrit poetics, better to call Indian Poetics, is one of them. It is a systematic and well organized body

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2. "उपकारकत्वादलङ्कारः सप्तममङ्गम्" इति यायावरीयः। *Ibid*, p. 6

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of knowledge. As a Śāstric discipline it involves three different kinds of inquiry; inquiry into the nature of substances or the categories of knowledge *(padārthamīmāṁsā),* inquiry into the nature of language *(śabdamīmāṁsā),* and inquiry into the validity of critical statements *(prāmāṇyamīmāṁsā).* Of these, first and third traditionally come under the purview of logic or *Pramāṇaśāstra* or *Nyāyaśāstra,* whereas the second comes under grammar, *(Vyākaraṇa)* and the *Pūrvamīmāṁsā,* a *śāstric* discipline which developed the principles for the interpretation of sentence and was known as *Vākyaśāstra.* As a scientific discipline *Kāvyaśāstra* borrowed its methodology of presentation, logical style and conceptual language from the formalistic disciplines like *Nyāya, Vyākaraṇa* and *Mīmāṁsā* rather than metaphysical systems like *Vedānta, Sāṁkhya* and set the pattern for critical discussions. S.K. De rightly remarks: "They approach the subject as a scientist approaches a physical fact. If any deduction is permissible from these indications, it is that Sanskrit poetics grew out of the very practical object of methodically analyzing and classifying the decorative devices of expression by themselves with a view to prescribing definite rules of composition; and this pedagogic outlook undoubtedly received great impetus from the highly developed analytic inquiry into the forms of language made by the normative grammarians."[3]

Rājaśekhara in his *Kāvyamīmāṁsā* brings a valuable point to notice. He deals with the scope of the term 'meaning' in this treatise. Meaning, according to him, is different in science and literature. It would be improper to infer that 'meaning' in sciences is 'truth' and that in literature is 'untruth'. The sciences try to describe various objects in the universe as they exist in reality. Literature is not meant for such matter-of-fact description. A poet describes various objects of the universe as they appear to him or as he experiences them. The descriptions in sciences are *svarūpanibandhana* (descriptions of true nature) whereas those in literature are : *pratibhāsanibandhana* (descriptions of the apparent nature of objects or perceptions). Kālidāsa describes the sky as *'asiśyāma'* (shining blue as a sword blade) and Vālmīki describes the same object as *'nīlotpaladyuti'* (shining as a blue lotus). This is not the *'svarūpavarṇana'* of the sky. It is its *Pratibhāsanibaddha-varṇana.*[4] The poet describes the object as he experiences it. But it is to be understood that a

3. De, S.K., *Sanskrit Poetics as a Study of Aesthetic,* Oxford University Press, University of California Press, Bombay, 1963, pp. 2-3.

4. "न स्वरूपनिबन्धनमिदं रूपमाकाशस्य सरित्सलिलादेर्वा किन्तु प्रतिभासनिबन्धनम्। न च प्रतिभासस्तादात्म्येन वस्त्वन्यवतिष्ठते यदि तथा स्यात्सूर्याचन्द्रमसोर्मण्डले दृष्ट्वा परिच्छिद्यमानद्वादशांगुलप्रमाणे पुराणाद्यागमनिवेदितधरावलयमात्रे न स्तः" इति यायावरीयः। *Ibid,* p. 110.

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perception is never identical with the nature of the object. Had it been so, then, the sun and the moon that look like discs to our eyes would not have been so big to be measured in terms of the earth. Perceptions of different objects are important from the point of view of science as well, but in literature they are absolutely essential.

The aim of literature is to give highest kind of pleasure to the reader. A reader experiences unique pleasure through the essence of poetry. The essence of poetry is known by various names such as *saundarya, rasa, ramaṇīyatā, camatkāra* and *alaṁkāra* etc. Poetic beauty is the root cause of supreme delight obtained from literature. The term *alaṁkāra* indicates beauty of poetry in its broader sense as Vāmana rightly says *Saundaryamalaṁkāraḥ*. This confirms the fact that according to ancient rhetoricians, beauty is the essence of poetry and it emerges from the purity of intellect. Abhinavagupta while defending *Dhvani* against all other theories, affirms that *Dhvani* too is to be beautiful; otherwise it is of no use. Bhaṭṭanāyaka, a staunch opponent of *Dhvani* ridicules this idea of Abhinava. What Bhaṭṭanāyaka argues is that since there is no limit to suggested meaning, poetry can exist everywhere, that even in a casual sentence like *siṁhaḥ baṭuḥ*. Abhinava replies that it is not so, for, only that *Dhvani* is regarded as poetry, which has attained beauty through the marvellous association of the content, expression and composition, all appropriate to the context of the suggestive sentiment. Anything cannot be called poetry just because it contains *Dhvani*. Abhinava logically establishes the intimate relation between poetry and beauty by making two complimentary statements. Poetry exhibits beauty. Words and their meanings cannot attain the status of poetry unless they possess beauty. This sort of poetic perception or experience is not attached to the object with bondage of identical existence. This does not mean that the experience of the poet is false. The poetic experience is consistent with common behaviour or common experience. So there is truth in it. In this way Rājaśekhara has brought to light the difference between scientific truth and poetic truth. Here it is important to note that Sanskrit poetics is a discipline which has developed in search of beauty, the essence of poetry. After making an intensive analysis, the poeticians have come to the conclusion that the ordinary experience can be made extra-ordinary and beautiful in the forms of poet's visualisation or perception.

Here it is to note that the perception of a poet is not illusory. If somebody mistakes the perception for truth and tries to behave accordingly, then it will prove to be an illusion. A mirage or a shell resembling silver is not an illusion; it is a perception. But, if we see a mirage and rush to quench our thirst, if we take a shell to be a piece of silver and stretch our hand to grab it, the perception is turned into an illusion, for the relation of identical nature between the object and the perception is established.

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By calling poetic descriptions composed of perception, Rājaśekhara has theorized the entire process of embellishment. Perception or visualization is an experience and it bears truth in its own province as far as experience is concerned. The power of the direct meaning of a word bears realistic truth. But the power of suggestion contains visual truth, but that is different from that of *abhidhā,* for, it also is an experience. The limits of truth for the suggestive power are the same. The poetic truth must be consistent with common experience. This perceptual composition of poetry is at the base of figures of speech and is displayed in words through the power of suggestion.

The poeticians have developed the method of transformation of a common emotion to a *rasa* experience and have described the process of its realization. A distinction is also made between the common human experiences treated in the poem termed as *bhāvas* and the art emotions or *rasas* those emerge from such a treatment. It means, a raw stuff of the emotions presented as undergone by characters in a play or by the speaker of a poem is transformed in the process into a universalized emotion and rendered fit for a contemplative enjoyment. Thus, every emotion treated in the poem, is said to lead to or yield a corresponding aesthetic mood.

According to the poeticians, the problems of literary meaning are not a special class of problem but they are common to all philosophical analysis. The rhetoricians assume that an understanding of the basic philosophical problems is a necessary prerequisite for the understanding of critical questions and a basis for a theory of poetics. Most manuals of poetics in Sanskrit therefore contain sections on theories of meaning and sometimes extend discussions of philosophical views concerning the nature of the word, the powers of the words, the relation between word and meaning, the question of reference, modes of meaning, and so on. In settling points about the language of literature, these critics constantly draw on *Mīmāṁsā, Nyāya* aṇd *Vyākaraṇa.* In a sense, the science of literary criticism in India was but an extension of its philosophical tradition. It is not in any way separate from it.

One has to keep in mind that poetics as a branch of study is not an end in itself. It is to serve as a guide to educate good taste and promote good criticism. Only the theories of *Dhvani* and *Vakrokti* could blaze the trail of practical criticism, and not others; because the other analyses are lost themselves in details of classification without attempting a full integration of the concepts into a working methodology of critical criteria. Though in ancient India, full-length criticism of whole work is conspicuous by its absence, this is because a critical study of a work was never deemed in India as one of the forms of literature, and

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significant attempts have been made by the prominent literary critics like Ānandavardhana and Kuntaka. The former has given whole-length critiques of not only our premier epics, but also of the highlights of classical literature of the poets like Kālidāsa, Bāṇabhaṭṭa and others. But in this endeavour, Kuntaka deserves greater admiration, as he extended the scope of his applied criticism to all the major poets and playwrights of the past and completed the task begun by Ānandavardhana. It is indeed a dismal feature of Indian poetics that later writers completely neglected this important aspect of criticism. It was because they were more scholarly than creative.

K.Krishnamoorthy observes: "There is no exaggeration at all when I say that none of the literary concepts in India - *'śabda, artha, sāhitya, guṇa, alaṁkāra, rīti, rasa, dhvani, vakrokti, pratibhā, sahṛdaya, aucitya, doṣa, vṛtti, pāka*-- to mention only the most outstanding ones, have been explained without missing their essential significance by Indologists in English or scholars in modern Indian languages who just borrow these very terms without trying to pay into their significance. One would not naturally expect traditionally trained Sanskrit paṇḍits to steer clear of these pitfalls, because of their in-depth studies of the original texts; but unfortunately, though they are free from the prejudices of the western methodology, and avoid some pitfalls incidental to it, they do not evince any interest in thing of their own and presenting a new well-integrated picture of aesthetic thought. Their beau ideal is still a new commentary on an old text, where they only paraphrase the idea in other words, without any substantive contribution of their own as we find the *bhāṣyas* of great minds like Śaṅkara, their eye is on the examination paper and immediate aim to guide students to answer set questions with ease. Thus, by and large, the field is still virgin for stimulating, perceptive and penetrating studies."[5]

He further remarks: "All the key-terms of Indian poetics are known to every school-boy today. But I am afraid even scholars have bungled in translating them. This is particularly so because of the genius of Sanskrit language wherein each word has a large spectrum of meaning, sometimes one shading off into another, and often having no relation to each other. Grammatical etymology itself will provide more often than not scope for a large variety of meanings. The word *alaṁkāra,* for example, does not mean merely an ornament or figure of speech; it is that when indicating a means of embellishment such as hyperbole or metaphor (here the etymology relates to *karaṇa* and is explained as *alaṁ karotīti*). But when a branch of study itself is called Alaṁkāraśāstra, it means 'a study of beauty' (here the etymology relates to *bhāva* or state of being beautiful, i.e. beauty'. As Vāmana puts it aphoristically: *saundaryamalaṁkāra.* 'What is it that makes poetry valuable?

5. Krishnamoorthy, K., *Essays in Sanskrit Criticism,* Karnatak University, Dharwar, 1963, p. 35

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The answer to the question is, naturally 'beauty' and not 'figure of speech'. *Kāvyaṁ grāhyamalaṁkārāt,* the very first aphorism of Vāmana, states this clinching. But our specialists misunderstand it deliberately to classify Vāmana as a writer of the old Alaṅkāra-school with a new emphasis on *rīti* or style as the soul of poetry. Now *rīti* is not exactly style, nor can it be the soul which distinguishes several individual works of literature. We can see that one writer can adopt different styles in different works. Harṣa's plays and Kālidāsa's plays are more alike than different in style.[6]

As I have observed in the aforegoing pages, from the very beginning of this discipline the poeticians were in search of the element which makes poetry beautiful, truthful, and pleasant. They found out *rasa* which makes experience pleasant and it is beauty which makes a *rasa* attractive. *Rasa* is, therefore, the most important concept in Indian aesthetics. Of the four major concepts that dominated the critical scene in ancient India namely, figuration, *alaṁkāra* or poetry as figurative or deviant speech, style or *rīti,* poetry as structured expression, *dhvani* or suggestion, poetry as suggested expression and *rasa* or aesthetic emotion, poetry as emotive expression, *Rasa* is chief of all. So it was accepted to be the soul of poetry. As a critical term *rasa* is multifaceted and presents problems of translation. However, in its most basic sense it means aesthetic relish and comprehends to related ideas. First *rasa* resembles quality inherent in an artistic work - which, according to Bharata, is its emotive content. Every work, poem or play is supposed to treat an emotive theme and communicate a distinct emotional flavour or mood, such as tragic, comic, erotic, and so forth. In this sense, one can speak of the *rasa* of a work and there are many such moods.

The Vaiṣṇava Rasaśāstra has infused into the Sanskrit poetics the most bewitching and maddening essence, that has immediately sublimated it from a mundane literary discussion to a sublime eulogy of the supreme bliss touched by the magic wand of the great masters of the devotional sentiment, Śrīcaitanya, Rūpa Goswāmī, Jīva Gosvāmī, Kavikarṇapūra, Kṛṣṇadāsa Kavirāja and others who were transformed, as if, into the supreme apostles of the *bhaktirasa.* True to the tradition of the master of poetics, Bharata, these Vaiṣṇava rhetoricians poured forth the juice of *bhakti* through its veins so as to render all the primary as well as petty emotions as contributory ingredients of an exquisite display of the great king of the *rasas, Bhakti*-the *rasarāj.* The great traditional literary critics right from Abhinavagupta through Bhoja, Mammaṭa, Viśvanātha and others, have attached varied importance to *rasa* in the field of poetry. The Vaiṣṇava rhetoricians have also pronounced

6. *Ibid.* p. 37

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rasa as the very soul of poetry and have joined in line with some of the important traditional rhetoricians like Viśvanātha in attaching supreme importance to *Rasa* as a manifestation of the supreme bliss of Brahman and as translated into eight, nine or twelve *rasas* as interpreted in poetics at later stage.

In the beginning, the tradition in poetics seems to have no mention of *Bhakti* at all. Vedic and Purāṇic treatises were considered as super literary works that could not be dealt on par with compositions of poetry expressive of the human feelings. Bharata, therefore, in line with the tradition prevalent in his time, recognizes only eight sentiments. It is only in Abhinavagupta (c. 1100 A.D.) that we find a great stress on *śānta,* though Bharata has also made a mention of it. *Bhakti* finds a mention at this stage as one of the ingredients of a *sañcārī* emotion centered in Gods as distinct from the attachment for a human heroine. This attachment need not necessarily be centered in Gods etc., but may be expressed as devotion and faith with concentration on God. These were regarded as ingredients of the *śāntarasa.* Mammaṭa and Hemacandra also endorse this view in placing *bhakti* in the category of a *bhāva.*

It was the proud privilege of the Vaiṣṇavaite rhetoricians to have pronounced the sole seat of *rasa* in the supreme Brahman alone and its expression in the sublime bliss in the form of *Bhakti.* It is generally maintained that the literary tradition prior to the Bengal Vaiṣṇavism conceived of *bhakti* mostly in terms of human love as between a man and a woman and then applied it to the sphere of gods. What the followers of the Bengal Vaiṣṇavism did was simply to reverse the order of this application. That is to say, the former extended the human sentiment to the divine plane whereas the latter interpret the divine sentiment in human terms. But there is still a third view singular by itself, in so far as it recognizes not merely sublimation of human sentiments but takes the sentiment of love in its highest perspective of the archetypal form of Platonic love that is ideally true and sincere between an ideal hero and the ideal heroine in its ideal fervor and fidelity. It is therefore clear that there was no interesting defeat or shortcoming in *bhakti* being potentially capable of culminating in the status of *rasa.* Its inclusion therefore less than one or the other emotions or sentiments serves technically no purpose and cannot therefore be justified if *rasa* in its intrinsic nature is very essence of highest bliss. "*Rasa* verily is He," "One enjoys supreme bliss of entertainment of this *rasa*". This authority of the highest of the philosophical value goaded the protagonists of the *Bhakti* school not to recognize it as a mere *rasa* but to proclaim it as a *rasarāja* or the king of *rasas.*

In the second sense in which the term is understood, *rasa* is the relishable experience

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occasioned by the work in the reader or spectator, which we may refer to as the *rasa*-experience. *Rasa* is not an esoteric experience. The *rasa* theory states that the aim of poetry is the expression and evocation of emotions and that a poem exists for no other purpose than it should be relished by the reader. Aesthetic experience in the reader or spectator is a *rasakāvya,* a work that manifests *Rasa.* In other words, the poem arouses certain feelings in the reader.

The next problem that prompted the rhetoricians to make their in-depth investigation is the process of making the experience beautiful.

One can ask the question : From where is this relishing capacity imbibed in the sense? How to decide that some of the senses are relishing and some are not? How the classification is possible? It is not possible to accept that the senses belonging to the objects like woman or sandalwood are relishing and others are not. Because there are bad poets who have made the relishing senses ridiculous by their ugly narration, and good poets who make horrible objects like a funeral ground relishing by the magic of their narrative technique, for example, Bhavabhūti in the *Mālatīmādhava.* Therefore, the relishing power of senses in poetry is not objective. It depends on the narration of a poet, and the narration is indicative of the poet's experience and genius. To prove his point, Rājaśekhara cites a quotation from a Jain critic Pālyakīrti. He, whose night in winter is spent like a short moment in the company of his beloved, may feel the moon soothing like nectar; whereas a person separated from the dear one may feel the same moon burning like a shooting star. But for persons like us, who have no beloved and no separation, the moon will only appear like a mirror, neither cool nor hot. The relishing power of poetic senses depends on the poet's experience, just as poetic truth depends on it. Originally, objects are not relishing or non-relishing.[7] Ānandavardhana also speaks the same in a different way.

Different figures of speech emerge from the variety of experience of perception or visualisation. There are many figures of speech based on similarity, but they acquire their different natures due to the variety of experience of perception. Sanskrit rhetoricians have

7. ''यथा तथा वास्तु वस्तुनो रूपं, वक्तृप्रकृतिविशेषायत्ता तु रसवत्ता। तथा च यमर्थं रक्तः स्तौति तं विरक्तो विनिन्दति मध्यस्थस्तु तत्रोदास्ते'' इति पाल्यकीर्तिः।

''येषां वल्लभया समं क्षणमिव स्फारा क्षपा क्षीयते
तेषां शीततरः शशी विरहिणामुल्केव सन्तापकृत्।
अस्माकं न तु वल्लभा न विरहस्तेनोभयभ्रंशिना -
मिन्दू राजति दर्पणाकृतिरयं नोष्णो न वा शीतलः॥ Rājaśekhara, *op.cit.*, p. 113.

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made this point clear. When there is just an experience of similarity between two different objects we have *sandeha,* when the confusion is experienced with utmost intensity, we have *utprekṣā;* if the experience leads to an identical perception of the two objects, we have *rūpaka,* if the experience is such that the objects merge into one another, we have *atiśayokti;* if there is total denial of the actual, we have *apahnuti* and if the denial of the actual leads to action in a confused manner, it gives rise to *bhrāntimān.* All these experiences are perceptual. A poet creates variety of perceptions by means of these experiences. This is the extra-ordinary universe created by him. So a poet is called a *Prajāpati* and as he likes so the world changes. When Kālidāsa says, *kamale kamalotpattiḥ śrūyate na ca dṛśyate. Bāle tava mukhāmbhoje kathamindīvaradvayam,* the expression is beautiful because it gives rise to a perception. Due to this varied experience, the poet's language gives a new taste every moment, even though he may be describing the same thing. Bhaṭṭalollaṭa has said that there are innumerable senses in the world but out of these, only relishing senses *(rasavadartha)* are to be taken in poetry.

Bharata and his successors have explained all the psychological concepts like *Rasa, Bhāva, Sthāyibhāva, Vibhāva, Anubhāva* and *Sañcāribhāva* or *Vyabhicāribhāva.* While one's personal feeling in life-situation is *svabhāva,* his imagined experience of the same feeling in others is *vibhāva.* One's personal responses in life-situations are *svabhāva,* one's representations of these in an art medium is *vibhāva (Ātmānubhāvanam bhāvo vibhāvaḥ paradarśanam.* N.S. XXV. 41)

One can ask a question: How can emotional qualities like anger, sorrow and so on which are only experienced by sentient beings as psychological effects be properly attributed to works of Arts? What do they mean when we say that feelings are properties of the work itself or that they may be predicated of the work directly? The Sanskrit critic answers that only in a secondary or metaphoric sense we can speak of the work as being the locus of *rasa* on the strength of the maxim that the quality of the effect is extended to the cause. *Rasa* is the relish enjoyed by the reader. It is also a relishable quality manifested by the work. Hence the work too may be spoken of as possessing *rasa (rasavat)* in the way that one says "clarified butter is longevity itself because it is conducive to that state. A relishable object becomes relished itself just as it is said of Brahman, "Brahman is relish indeed."

Rasas are conveyed as verbal meanings. But since these meanings are literary stated by the sentences in which they occur, they are suggested. Poetic beauty should not be misunderstood for the description of beautiful objects. The meaning is not conveyed. It is itself the concrete objectification of those feelings. Thus, it is assumed that the *rasa* apprehended by the reader is the *rasa* manifested by the poem.

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Sanskrit poetics has dealt with the truths of experience and process of visualization, the concept of beauty, its causality in making emotion beautiful and relishable, concept of *rasa* and the process of its realisation, etc. The poeticians have analyzed and interpreted the epistemological, psychological and artistic problems and have given their treasure of knowledge. The discipline is not only developed to give practical guidelines for composing poetry but it has discovered the tools of human understanding. It therefore deserves a place among the human sciences. But the study of this discipline in the age of technology is neglected for the reasons that the so called scholars do not understand the fundamental objectives of this discipline. Secondly, professionalism has increased to the great extent. The professionals are concentrating on that whatever is required for their profession. Many scholars are attracted towards the practical aspect, that is, to know the main theories and concepts of criticism. The existing structure of syllabus and pattern of teaching stand on the way of its growth. So the real treasure is getting lost day by day and technology has played an important role in making our humanistic sciences lost.

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ACHARYA CHANDAN MUNI AND HIS CONTRIBUTION TO SANSKRIT LITERATURE

SATYA VRAT VARMA*

Born in 1914 at Sirsa, the ancient Sarasvati - pattana, Chandan Muni was heir to a flourishing business of his father. A grave tragedy in the family at the early age, however, shattered him so rudely that he, along with his elder brother and sister decided to shun thereafter mundane pursuits and opted for asceticism then and there. He was ordained into the Terāpanth sect by the chief pontiff Kālūgaṇi at the tender age of eight. He thereby charted for himself a difficult course which he followed with admirable devotion. In the true spirit of the order, he studied with mighty scholars Sanskrit grammar, logic, poetics, prosody, Vedānta and Jaina philosophy, and acquired sufficiently deep insights in the disciplines. He undertook the systematic study of Prakrit rather late but picked it up ere long by sheer grit and devotion. With his sound equipment in Sanskrit and Prakrit, he proved the canonical dictum सक्कयं पागयं चेव पसत्थं इसिमासिअं literally true. He had taken to writing quite early in his career which continued with admirable regularity till his closing years and culminated in the production of a vast mass of literature in Sanskrit and Prakrit besides the vernaculars. The Acharya was a polyglot. He churned out, over the years, a number of writings in Hindi and Rajasthani as well, which not unexpectedly, evoked wider response. With the sizable range and quality of his writings, Chandan Muni is entitled to a respectable place in the galaxy of contemporary Sanskrit writers.

Besides being a prolific writer the Acharya was a great saint. His rigorous spiritual practices had elevated him to the plane that represented the acme of mental discipline. He was known as much for his literary equipment as for his spiritual attainments. He served the Terāpanth sect with devotion for sixty long years. However, some unexpected developments led him to opt out of the order. The way he tamed the situation speaks volumes of his sagacity and vision. He founded a separate order named Nava Terāpanth and thereby came out of the impasse with flying colours. With his death on June 24, 2005, a saint-scholar has faded out.

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* 7/34, Purani Abadi, Near Namdev Flour Mill, Sri Ganganagar, Rajasthan.

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The manifold equipment of the Acharya enabled him to make substantial contributions to Sanskrit literature. He was equally at home in prose and verse, and has to his credit a number of writings that do one proud. An indepth appraisal of his writings is sure to lend a measure of fullness the critique on contemporary Sanskrit literature. This is what is sought to be attempted here.

True to his monastic commitments, Chandan Muni drew upon for his themes such worthy tomes as the Āgamas, Purāṇas and the encyclopaedic *Triṣaṣṭiśalākāpuruṣacarita (TŚ Pc.)* of Hemacandra. Like the bulk of the Jainistic writings, his works mean to prompt the reader to the practice of *Triratna*, and thereby pave the way for his final liberation. However, despite these debilitating constraints, they are not shorn of poetic worth. His prose-works claim attention first.

1

Based on a Canonical theme that symbolises the perpetual conflict of violence and non-violence and the augustness of the Lord, the *Ārjunamālākāram* (ĀM.)[1] is by far the best prose work of the author. Though written in the stereotyped style of the ancient prose writings of Subandhu, Bāṇa and others, the ĀM is happily free from the complexities that characterise them with a vengeance. The ĀM is distinguished by winsome lucidity, poise and ornateness tempered with ease.

Infuriated by the rape of his wife by six vagabonds of the town, the gardener Arjuna pledges to put to death daily seven persons including a woman. He carried out his resolve with fearsome tenacity. Thousands of people were brutally killed within months for no fault of theirs. His killing spree reduced Rājagṛha, the Magadh metropolis to butchery. The people were so terrified by his endless killings that they did not venture out even to pay homage to Lord Mahāvīra, as he visited, the town in the course of his Wanderings. But Sudarśana's compassion and friendship towards him mellowed him down to the extent that he shed the evil operation to peace in asceticism. His spiritual exertions climax in his liberation from the worldly bondage.

The brief theme has been swelled to the size of a substantial poem with such devices as the author thought fit to practise. However, he has not smugly followed the theory. The hero of the 'poem' is not a high born kṣatriya as prescribed by the canon, but a lowly and killer gardener, who, however, ultimately attains the bliss of emancipation. The paucity

1. Golcha Ram Lal Hans Raj, Viratnagar (Nepal), 1969.

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of descriptions of the natural phenomena and absence of digressions in the ĀM prove it beyond doubt that the author refused to submit to the irrational restrictions imposed by the theory. Though it bears the imprint of the Acharya's second equipment, the ĀM meticulously shuns the display of literary gymnastics. However, it is not void of recondite grammatical forms and lexical words.[2] The author seems to be deeply enamoured of the aorist desiderative, frequentative and forms ending in *iṣṭuc, ṇamul, kvarap* etc.[3]

The author's descriptive skill is commendable. He can draw such diverse subjects as affluence, sin, debauchery and political parleys with precision and effect. It is heartening that his descriptions are not tarnished by verbosity, tautology or pedantry. The various objects and phenomena are described in the poem with such a skill that their genius is effectively highlighted. The sketch of the rapists bears it out in an ample measure.[4]

The language of the ĀM is distinguished by lucidity that is strengthened and enlivened by touches of ornateness. It is simple and rich but free from complexity. The figures of speech like *Upamā, Utprekṣā, Anuprāsa, Virodhābhāsa* heighten the beauty of expression and strengthen the ideas under description. The *Mālopamā* serves the two purposes well : पुनस्तत्रत्याः सर्वेऽपि जानपदा धनाढ्यास्तनुसम्पदो वा हर्म्ये दीपकमिव सरसि घनसारमिव देहे

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2. Some such words are noted here : घटा (assembly), द्वादशात्मा (sun), पञ्चजनः (mortal), तापी (saviour), वैचिकी (an excellent cow), निगमः (path), दुश्च्यवनः (Indra), करङ्कः (Coconut-shell), क्षोदः (manure), पितृपतिः (death), मातृमुखः (fool)

3. Some complicated grammatical forms are reproduced here :-

   (i) Aorists - अतर्किषाताम् (8), प्रायतिष्ट (23), अमाङ्क्षीत् (24), अकृथाः (28), अपूपुरन् (27), अन्वभावि (5), अज्ञायि (27), व्यलोकि (29), अनुसमधायि (27), अत्यादक्षीः (25), ऐक्षिष्ट (35)

   (ii) Frequentatives : चर्कर्ति, वर्वर्ति (12), चोकूयते (52), मंमन्यमानेन (41), दंदह्यन्ते, सासह्यन्ते (50)

   (iii) Denominatives : चुलुकायते, द्विपदायते, वियत्करङ्कायते, पराद्धर्चपरायते (14)

   (iv) Other forms :

   (a) लोकं लोकं (54), रोदं रोदं (54), जीवमारं (57) ।

   (b) सिषाधयिषति (23), निनीषामि (25), जिजीविषुः (27)

   (c) प्रमूष्णुः (24), तस्थिवांसः (20), यौष्माकीणः (41), अस्तिघ्नुवते (38), मातरपितरौ (45), वशंवदः (5)

4. अथ तस्मिन्नेव पत्तने ललिताह्वयाः गोष्ठीलाः -- स्वायत्तं बम्भ्रम्यमाणाः, कषाया इव मूर्ताः, कलहा इव पिण्डीकृताः, दूता इवाधर्मराजस्य, विलासा इव निर्लज्जतायाः, दासा इव कालुष्योदधेः -- कामं विजहिरे षड् युवानो नराः । तैर्यत्र जिगमिषितं तत्रैव गतं, यच्चिकीर्षितं तदेव कृतं -- यज्जिहीर्षितं तदेव हृतम् । p. 14

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चैतन्यमिव हृदये कारुण्यमिव क्षीरे हविष्यमिव पठिते विवेकमिव वैश्वानरे चौष्ण्यमिव तं नान्देयं चिराय ननन्दुः । The ĀM is dotted with some lovely *sūktis* which lend added flavour to the expression.[5] Marked by many a merit, the ĀM is a worthy *gadyakāvya* of the contemporary era.

The *Prabhavaprabodha* (PP.)[6] is written in a queer style and thereby assumes a quaint form. It is based on the elevating story of Jambūkumāra, celebrated as the last *kevalin* in the Jainistic tradition. It, however lacks uniformity and cohesion which somewhat takes off its sheen. The main story is so interspersed with the ancillary stories that it has almost sunk into subordination, and its flow is seriously hindered. The stories of the man hanging in the well, the Courtesan Kuberasenā and the rich merchant Maheśvara doubtless serve to highlight the infirmitives of man, his ceaseless addiction to worldly pleasures, the inviolability of *karma* and the hollowness of existence, but the way they have been handled in the poem, they have come to acquire a larger than life image. It is because of them that the PP has ceased to be a well-knit poem and is reduced to a collection of stories.

Jambūkumāra, the son of Ṛṣabhadatta, a wealthy merchant of Rājagṛha, consents to marry eight comely maidens of the town, in diference to the wishes of his parents. That brought him a fabulous dowry consisting of heaps of gold and gems. The gangster Prabhava breaks into his house along with his horde of five hundred thieves to decamp with the phenomenal wealth. His soporofic lore sends almost everybody in the house to sleep. But his hand is also mysteriously paralysed. Attracted by a sweet conversation, he darts to Jambū, who was engaged in his candraśālā in a didactic bout with his newly-wed wives. He is overcome by revulsion for mundane existence on listening to Jambū's elevating sermon. He leaves his nefarious operation midway and embraces ascetic life along with Jambū, his wives and the hordes of their relations. He came to scoff but remained to pray.

Unlike the ĀM, the PP reflects the śāstric learning of the author. It is interspersed with learned grammatical forms and strings of lexical words[7]. The poem is enlivened by

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5. Some of the *Sūktis* are noted here :

   (i) अपराधानां मर्षणमप्यपराधः (p. 15), (ii) समयमजानाना विज्ञा अपि मूर्खशेखरतामादधते (p. 31), (iii) कर्मठा नानेहसं प्रतीक्षन्ते (p. 32) (iv) समयं सिषाधयिषूणां सिध्यन्ति सर्वाणि कार्याणि (p. 32)

6. Shah Nagin Bhai Chotalal, Bombay, 1970

7. Grammatical forms : समयाकरोषि, मध्वस्यति, आपनीपद्यते, मत्तः (मत्पक्षे), याथाकथां च, वाक्च्छूरः, ब्रम्यमति ।

   Lexical words : आमनस्यं (कष्टं), सत्रं (वनं), महानादः (सिंहः), उपरागः (उपद्रवः), प्रचलायितः (सुप्तः), गर्जितः (उन्मत्तः), सुदायः (यौतकम्), काण्डं (अवद्यं), रात्रिजागरा, गृहमृगी (शुनी), पहः (महिषः), शमनः (यमः) ।

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some winsome descriptions. The sketches of the timidity of the new-wed wives, restive elephant, fleeing man[8] and the onset of night are precise and effective. Such of the *alaṁkāras* as have been used in the PP lend clarity to the expression, which is otherwise heavily influenced by the Hindi syntax. Useful to a point, it can hardly boast of poetic worth and rich prose of the order of ĀM.

The *Abhiniṣkramaṇam* (AK)[9] purports to be a new experiment at least from the standpoint of its nomenclature. It is written in prose and is a *gadyakāvya* in all respects, but it bears the title of *Mahākāvya* that is otherwise restricted to comprehensive poems alone.

The AK seeks to describe in seventeen brief chapters *(Samucchavāsas)* the schism in *sthānakavāsī* sect that led to the rise of the Terāpanth order. The schism provided the author an opportunity to detail in brief the career of Acharya Bhikṣu who brought about the breach in the parent sect. In view of the paucity of the writings dealing with the evolution of the Jainistic sects, the AK assumes historical importance as it describes the rise and development of Terāpanth, now a conspicuous off-shoot of the Śvetāmbara branch. As it details the career of Acharya Bhikṣu, it may well be rated as a *Caritakāvya* also. This mix of history and biography is not void of interest.

The language in the AK is marked by a lucidity and effortlessness, unseen in the author's earlier works. It is neither loaded with complicated grammatical forms, nor it is overwhelmed by a plethora of rare and cumbersome words. Whatever is there in it, it is tender, sweet, natural and lucid. An undercurrent of sweetness and ease runs through the length and breadth of the poem. The sweetness of its language is disarming. *Anuprāsa* and the sound effect caused by it combine to lend it added charm:

विभावितमथान्यदा विभावर्यां व्यवहारकोविदेन, अन्तेवासिना चिन्ताहिमानीहतमिव विमनायितं विभोर्वदनारविन्दम् । तद्रहस्यमन्वेष्टुकामो नित्यमवामो भिक्षुर्लघु 'रघुनाथ' इत्याख्यया प्रख्यातमाचार्यचरणमुपेयिवान् (p.2) ।

However, the language of the poem is not free from blemishes, some of which are patently offensive. It is infested with indefensible grammatical forms and other errors. Its syntax is also tarnished by an expression that offends the genius of Sanskrit. The AK is, however, not shorn of interest, its shortcomings notwithstanding.

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8. स्वसत्तया विस्मार्यमाण इव, द्विपादपि सहस्रपादिवाऽरार्यमाणः, भूमिं स्पृशन्नपि विहायसोड्डीयमान इव, --- ललाटपट्टलम्बमानैः प्रस्वेदबिन्दुभिः क्षोणीं स्नपयमानः --- समभूभागभ्रान्तिं बिभ्राणे कूपे -- पतनोन्मुखो बभूव । p. 19

9. Javari Mal Dalam Chand, Bombay, 1971

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Jyotiḥ-sphuliṅgāḥ (Js.)[10] is a collection of fifty six tiny essays which are virtually the sparks of the fire of knowledge. It would be more appropriate to call the pieces 'musings'. It is a unique tract in a way. It means to instruct the beginner in good conduct and inculcate in him the virtues that make him a cultured man, and thereby prepares him to meet the challenges of life with vision. All the essays are thought-provoking and instructive. The message inherent in the essays if properly imbibed, makes one spiritually richer, morally confident, in fact a better man. It is through such writings that Sanskrit can be co-related to day-to-day life. It serves to purge one of evil and pettiness. It aims high, but the ruggedness of its language detracts from its merit.

The author tried his hand at attempting the biography of Acharya Bhikṣu in the AK. The exercise, however, was constrained and lopsided, being an off-shoot of the main theme. The *Dhanarṣicaritam* (DC),[11] on the other hand, systematically sets forth the career of Mahāsthvira Dhana Muni in lucid phraseology with such skill and devotion that it emerges as a worthy biography of the virtuous monk. The streaks of his career successively arise in the fourteen chapters of the biography to combine into an integrated picture. Chapter one forms prelude to the poem. It gives a brief account of his predecessors from which smoothly flows the multi-faceted and inspiring career of the monk detailed in the next thirteen chapters. The simple and effective phraseology neatly captures its contours. A modicum of exaggeration or indulgence on the part of the author would have been natural in the situation, but he has been honest in detailing the career of his elder brother, though his respect for him is evident in the poem. The author has handled the career of his elder brother in such a way that his own career is reflected in the better part of the DC. It is thus not only a biography, it can also be called a succint auto-biography of the author.

The DC convincingly reflects the author's skill in prose-writing. He is abreast of the mannerisms and gimmicks that characterise the ancient prose-writings, but he is not overly fascinated by them. He has wisely toned them down in the DC. His descriprive ability is powerful. One meets with several worthy sketches in the poem.[12] All the merits that distinguish his earlier prose-works are noticed in the DC as well. It is however strange

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10. Chajer Prakashan, Bangalore, 1968

11. Keval Chandra Smrti Granthmala, Sri Ganganagar, 1998

12. The effective description of Kālūgaṇi's character may be reproduced here : अलौकिकी तेषां चारित्रशुद्धिः, अक्षुण्णा तेषां व्रतनिष्ठा, अवितर्क्या तेषां मनो-वाक्-काययोगानां सुसंवादना। आर्यं यत्कार्यं तत्कार्यमिति तेषां स्पष्टा नीतिः, परो हृष्यतु वा रुष्यतु, सर्वदा सत्यं व्याकरणीयं ----- कुसुमकोमला अपि व्रतनिर्वाहे वज्रकठिनाः। DC

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that most of their faults have also got magnified in the DC. The faulty expression[13] and grammatical errors[14] combine to rob it of much of its worth.

Written in a conversational style, the *Parisaṁvādaśatakam* (PŚ) is a prose tract consisting of a century of *Saṁvādas* on religious, moral and spiritual issues. The author has made a novel experiment in giving the name *Śataka* to a prose-work. The PŚ is not yet published.

Chandan Muni's *Rayaṇavālakahā (Ratnapālakathā- RK.)* bears testimony to his equipment in Prakrit prose. It seeks to describe the story of Ratnapāla, son of Jinadatta, in a simple and lucid phraseology. In view of the fact that Ratnapāla's carrer is a jumble of the supernatural, strange and incredible, it would be better to call the RK as romance rather than a *gadyakāvya.* It respresents a link in the chain of Prakrit *Kahās* such as *Kuvalayamālā,* and *Samarāiccakahā.* The RK is intended to illustrate the inviolability of the doctrine of action. Ratnapāla underwent agony because he denounced his mother's charities and ran down the worthy monks while his subsequent praise thereof in an earlier birth brought him happiness. It is to exemplify this truth and prompt the reader into good deeds that the RK seems to have been written.

The author's knowledge of Prakrit grammar is commendable. It abounds in learned grammatical forms as well as rare lexical words. Some *desi* words have also been admitted in the *kahā.* The descriptions in the RK bespeak his expertise in bringing out the genius of the phenomena under description. Bhānumatī's perplexity and her love for her son comes out in bold relief in the description of her anguish (p. 50). Prakrit has almost ceased to be a medium of writing. As such, the RK is a welcome addition to the *Kahā* literature.

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13. न सा प्रतिज्ञा तेषां जीवने सीमापारदृश्वरी जाता। DC. p. 2
किं बलं चलति कीनाशस्याग्रतः। DC. 3
लघुपाठशालायां प्रवेशः प्रादायि पित्रा। DC. 17
ईषदुष्णीभूय धनमुनिः। DC. p. 68
दीर्घनिद्रायां सुष्वाप। DC. p. 41
युष्मच्चरणान् निगृह्य। DC. 135

14. Some of the grammatical errors may be noted here :
यो गतासुं पुनर्जीवितुं शक्नुयात् (p. 42), सर्वोऽप्यस्य ग्रासतामासेवन्ते (p. 42), मातुश्चिता भस्मनि परिणता (p. 43), दीक्षायै मिक्षिता (p. 44), चिन्तनगुहायामन्तर्विगाहितः (p. 53), षोडशवर्षप्रलम्बां -- सपर्यां (p. 79), विचारक्रान्तौ -- चरणन्यासोऽकारि (p. 146)

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Evidently inspired by the early *Subhāṣitasaṁgrahas,* the *Ṇīidhammasuttīo (Nītidharmasūktayaḥ* - NDS)[15] purports to be a collection of 117 wise-sayings. The *sūktis* in the NDS may better be called 'musings'. They are neither concise, nor crisp. Some of them spill over one printed page or more. However, some of them are rich in contents and express such ideas as are notable for their wisdom and universal appeal. The medium of Prakrit invests them with a down-to-earth flavour. Homely instances quicken their acceptability. The truth that the sense organs are controlled by mind is well brought out by the example of the Ox controlling the cart (No. 25). Some of the *Sūktis* echo the early *Subhāṣitas* (विचित्तो ठाणमाहप्पो, No. 43). The NDS is the Acharya's another contribution to the contemporary Prakrit writings, which otherwise have gone scarce.

2

The poetic works of the Acharya match his prose-writings in number, if not worth. They are also marked by the warmth of religious fervour. Some of them therefore, settle as prayer-books, some are repositories of diverse experiences and others have philosophic overtones.

Saṁvarasudhā (SS.)[16] is by far the most delectable of the author's poetic works. The course of the inflow of *Karma*-atoms is called *Āsrava* in the Jainistic philosophy. Its resistent is known as *saṁvara.* The *Āsravas* are five in number, so are the *saṁvaras.* The fifteen *Āsravas* mentioned in the *Sthānāṅgasūtra* melt into *yoga,* the last of the five main *āsravas.* If treated separately, the number of the *Āsravas* adds up to twenty. Their corresponding resistants would also be twenty.

The twenty songs *(gītikās)* which the SS comprises, are devoted to the sequential treatment of the twenty *saṁvaras* in sweet and tender phraseology. The songs are set to the various *rāgas* which enhance their sweetness beyond measure. Each song is preceded by a brief account of the *āsrava* whose counterweight the song forms by detailing the *saṁvara* that means to negate the *āsrava.* With its elevating contents and mellifluous medium, the SS invites comparison with such soul-stirring hymns as the *Carpaṭapañjarī* and *Śivamahimna.* The perusal of the poem, which is a *stotra* in essentials is a spiritual experience. The SS abounds in soulful passages. "Wrong perception *(mithyātva)* is the negation of right knowledge. It pushes one into evil pursuits and robs him of the competence to ascertain his true nature."

15. Vruddhi Chandra Nirmal Kumar, Surat, 1971

16. Kevala Smṛti Granthamālā, Sri Ganganagar, 1999 (Third Edition)

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आत्मरुचिर्जागर्ति न कर्ह्यपि पापे रमते स्वान्तम् ।
विभवविलासं हास्यं लास्यं कलयति सुतरां कान्तम् ॥ I.3
हा हाऽनन्तकालतो जीवो मिथ्यादर्शनलीनः ।
नाद्राक्षीद् विमलं निजरूपं सहजानन्दविहीनः ॥ I.5

It is spiritual writings like the SS that serve to save man from the pitfalls of mundane existence, and pave the way for his emancipation. The SS cannot afford the luxury of providing intellectual flair or aesthetic pleasure. That, however, is no match to the spiritual food that it provides with a vengeance. *Anuprāsa* pervades the poem like its life-breath, and serves to make it all the more musical. The SS purports to be the best illustration of what a poem can achieve even while defying the trite theory.

Following in the footsteps of Bhartṛhari, and others of his ilk, the author has composed two *śatakas.* Of them, the *Prāstāvikaślokaśatakam* (PŚŚ.)[17] comprises a century of delightful *muktakas* (self-contained verses) in different metres. The diversity of its contents is remarkable. Some of the verses have religious overtones, some are philosophic in tenor, some are didactic while others deal with human conduct. It in fact embodies the essence of what the author observed and experienced in his multifarious interactions with people from different walks of life. The natural ease of its language and the lucid style heighten the value of the poem. All the ideas expressed in the PŚŚ are not new or unknown, but even the repetition of the old ideas is not shorn of beauty.

The PŚŚ is rich in *Anyoktis* some of which are quite delightful. "Vulgar display serves no purpose. It is through tolerance and endurance that one achieves success." The idea has been beautifully expressed in the poem through the medium of 'glass'.

काच ! त्वया किं करणीयमस्ति
सोढुं न शक्तस्तनुमाहतिं यत् ।
न चाकचिक्याल्लभसे महत्त्वं
सहिष्णवो मूल्यमवाप्नुवन्ति ॥ ४६ ॥

The poem is enlivened throughout by such worthy expressions.[18] What makes man

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17. Braj Ratan Kochar, Calcutta, 1971.

18. ज्ञानं पङ्गु तथाऽन्धला च करणिर्योग्याऽनयोः सङ्गतिः । PŚŚ. 4
मन्दोऽपि ध्रुववर्धमानचरणः साफल्यमालिङ्गति । PŚŚ.12
कस्तूरी कृष्णापि हि भूरिगुणा मूल्यमाप्नोति । PŚŚ. 30

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a beast is tellingly highlighted in the following verse.

स्नेहो न जागर्ति शिशुं निमाल्य प्रीतिर्न जागर्ति निमाल्य भार्याम् ।
भक्तिर्न जागर्ति गुरुं च दृष्ट्वा स मर्त्यरूपः पशुरेव भूमौ ॥ 70 ॥

As the title implies the *Anubhavaśatakam* (AS.)[19] is a poetic expression of the flow of experiences that the author underwent in his long career. The *Śataka* commands a broad spectrum. Diverse experiences relating to men and matters are presented in the body of the poem. All of them are neither unique nor worthy. Some of them are definitely trite, but a majority of them merit esteem. It is these that lend respectability to the AŚ. "It is on the touchstone of adversity that true love reveals its real character."

विरोधं दृष्ट्वा यत् स्खलति नहि सत्प्रेम सुचिरम् ।
न झंझावातैः पतति तरुराट् सोऽत्र फलवान् ॥ 36 ॥

The wise-sayings introduced in the poem by way of the figures of speech *Arthāntaranyāsa* and *Dṛṣṭānta,* heighten the beauty of the poem. Some of the more instructive *sūktis* are reproduced here.

अपन्थाः पन्थाः स्याद् यदि हृदयनिष्ठा दृढतरा । AŚ. 34
न विज्ञाः शोभन्ते समयगतिबोधाद् विरहिताः । AŚ. 85
समाप्तो गण्डूषे न भवति समुद्रः कथमपि । AŚ. 86

Written to commemorate the twenty fifth century of Mahāvīra's *nirvāṇa,* the *Vardhamānaśikṣāsaptaśatī* (VŚS.)[20] forms a new link in the chain of *saptaśatī* - writings, which beginning with the *Durgāsaptaśatī* have evoked wide popularity. It is indebted for its conversational style to the *Bhagavadgītā,* which, though comprised for seven hundred verses is not given this appellation. The VŚS purports to be an abstract of the techniques of Lord Mahāvīra, in 700 verses couched in the form of conversation. It is so adroitly written that the *summum bonum* of the Jainistic philosophy is reflected in the poem. Such tough issues as the nature and character of *dharma,* soul, *karma, dravya, kaṣāya,* relationship of knowledge and action, the conduct of the monk are elucidated in clear terms. Like Aśvaghoṣa, the author seeks to illustrate philosophic doctrines with homely examples. In order to focus on the nature of the nine *padārthas,* for instance, the illustration of tank has come handy to him.

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19. Ādarsh Sahitya Saṁgha, Churu, 1960

20. Birlanagar (Gwalior), 1976

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जीवस्तडागरूपोऽयमतडागरूपस्तथेतरः । XXXVII. 7

वहमानं जलं पुण्यं, पापं कलुषितं हि तत् ।
नालिकारूपमाप्तोऽसावास्रवः पुण्यपापयोः ॥ XXXVII. 8

वहन्नीरावरोधो हि संवरश्चाप्रवेतरः ।
उदञ्चनं जलादीनां, शोषणं निर्जरा पुनः ॥ XXXVII. 9

जलस्य संचयो बन्धो मोक्षो रिक्तं सरस्तथा ।
इत्थं तडागदृष्टान्तात् सम्यग्बोधः प्रजायते ॥ XXXVII. 10

"There is one ultimate truth in all the sects that binds them together. It does not differ from sect to sect. The same sky encompasses the mansion and the cottage. There is one light that burns in the lamp, be that of clay or gold. *Dharma* (Truth) is the essence of life. Shorn of it, everything is meaningless."

धर्मे विनष्टे सकलं विनष्टं धर्मे सुपुष्टे सकलं सुपुष्टम् ।
धर्मेण शून्यं सुतरामपुण्यं किं जीवनं तन्मरणेन तुल्यम् ॥ XVI. 3

Like the author's other works, the VŚS is also enlivened by sweet *subhāṣitas.* Some of them are noted here. मुक्ते निर्मोके हि नहि फणभृन्निर्विषो भवति (50.6), स्वरक्षा हि परस्य रक्षा (98.4), आत्मज्ञानं महज्ज्ञानम् (132.8).

Though tarnished by some grammatical errors and other inaccuracies, the VŚS. is a useful handbook of Jaina philosophy, reduced to lucid verses.

As is evident from its title, the *Upadeśāmṛtam* (UP)[21] is a didactic poem, a jar of nectar of the canonical teachings. It means to instruct the laity in the quintessence of the Jainistic religion and philosophy. As observed by the author, it represents the best of his equipment and thought (1.4). *Caṣaka* one bears testimony to the author's catholic vision. In his view, truth can hardly be realised by sticking to dogma. A critique on joy and sorrow forms the contents of the second *caṣaka.* From the philosophic view even sorrows are enjoyable. Man acquires true knowledge by imbibing others, virtues and by shedding his own faults, this noble proposition is set forth in the third canto. Thereafter the poem breaks into dealing with the canconical doctrines. The account of the organs of knowledge and charity involves tautology which tends to mar the depth of discussion. The critique

21. Poonam Chand Laxmipat Choradia, Bidasar, 1969

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on 'Death' in the fifteenth canto is perceptive and delightful. Death ceases to be fearsome to him who is equipped with meritorious deeds.

मृत्योर्भयं न कर्तव्यं कर्तव्यं सुकृतं बुधैः ।
पाथेयमस्ति सज्जं चेत् का चिन्ता स्यात्प्रवासिनाम् ॥ XV. 16

The poem is couched throughout in the *Anuṣṭup* metre. There is not much place for poetic flourishes in the UP. The lucid language facilitates the quick grasp of the teachings. It is a worthy text of moral and religious teaching.

Prakīrṇakāvyakusumāñjaliḥ (PKK.)[22] consists of eight tiny poems of the author. The *Ātmabhāvadvātriṁśikā* is the most delectable of them. It describes in lucid verse the nature of soul. It is pure, intelligent & free from blemish, but undergoes different situations under the impact of *kaṣāyas*[23], *pathikapañcadaśaka, puṣpapañcadaśaka* and *Āmraṣoḍaśaka* are made of *Anyoktis*. The *Anyoktis* based on flower are impressive. They reflect the human nature in its various forms. "Beauty shorn of virtues, loses appeal. It is virtue (fragrance) that imparts beauty to life."

सुम ! सौन्दर्येणालं त्वयि सौरभ्यं न चेद् वरं स्फुटति ।
गुणैर्विहीनं रूपं गर्हायै नेदमर्हायै ॥ III.9

The *Vāstavikavicāranavakam* is a collection of nine thought - provoking verses. *Ātmagurhānavakam* frowns on the dichotomy between man's actions and deeds. *Sarasvatīdaśakam* is a tiny hymn of ten verses to the goddess of learning. *Gīrvāṇavāṇīmahimāṣṭaka* describes the greatness of the divine language Sanskrit.

The fame that the *Rayaṇvālakahā* brought to him, prompted to author to write *Jayacariam*[24] in Prakrit verse. It is intended to be a biography in nineteen *parvans*, of Jayācārya, the fourth pontiff of the Terapanth sect. It is largely based on Maghavāgaṇi's Rajasthani poem *Jayasujasa*. The author has not smugly followed the *Jayasujasa*. He has dispensed with all that was incompatible with the genius of his poem. That has made

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22. Moti Lal Parakh, Bikaner, 1976.

23. पञ्चास्यपोतोऽविकटे स्वरूपं
विस्मृत्य तद्रूपतया यथाऽऽस्ते ।
तथा विभावे तव वृत्तिरात्मन्
लब्धे स्वरूपे तु चिदात्मकस्त्वम् ॥ ĀD. 7

24. Moti Lal Parakh, Bikaner, 1976

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Jayacariam more coherent and crisp. The modest aim of the poet seems to have been to write a bold account of Jayācārya's career. There is no poetic flourish, no high-flown language, no complex expression, no *rasa* and no *alaṁkāra* in it.

णत्थि कप्पणामहुरं णत्थि तहा कव्वसंपयाजुत्तं ।
बहुवित्थरिअं ण पुणो जयचरिअं केवलं चरिअं ॥ XIX.5

The tiny poems *Anupadeśikatrayodaśī* and *Pañcatīrthaṅkarastutiḥ* that the author wrote quite early in his career, some time in 1940, have been clubbed together in स्वर्भाषा के स्वरों में,[25] an inapt name for Sanskrit poems. The former comprises thirteen didactic songs that are made all the more lively and enjoyable by the *rāgas* to which they are set. The *Gītikās* urge man to shun worldly snares and follow the right course so that he may realise the truth of life. The पञ्चतीर्थङ्करस्तुतिः consists of short hymns to the five Tīrthaṅkaras, namely, Ṛṣabha, Śānti, Nemi, Pārśva and Mahāvīra. Being the works of the author's early days, the two poems lack finish but merit notice.

With his sound equipment, Ācārya Chandan Muni has thus made substantial contributions to Sanskrit prose and verse. His writings may be uneven in merit, they all are motivated by the noble aim of improving the spiritual and moral fabric of the society. His *Ārjunamālākāram* is by far his best gift to Sanskrit prose. It deserves a respectable place among the Contemporary *gadyakāvyas.* As a Prakrit writer he towers above all his contemporaries.

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25. Pukh Raj Pem Raj Acha, Aurangabad, 1970

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OBITUARY

Dr. Keshvaram K. Shastri

A renowned Scholar, *Mahāmahimopādhyāya,* Dr. K.K. Shastri has left this mortal world due to his old age on Saturday the 9th September, 2006 at the advanced age of 101 years.

DR. K.K. SHASTRI
(1905-2006)

Mahāmahimopādhyāya, Padmaśrī, Adhyāpaka, Dr. Keshvaram K. Shastri (Bambhania) was born on 28th July 1905 at Sorath in Junagarh District, in a family of *Śukla Yajurvedī Mādhyandinī* Brahmins. He studied various traditional texts like those of Sanskrit Grammar, poetry, *Puṣṭimārga* works, *Śrīmadbhāgavata* etc. from his father, in the Mangarol Subodhini Vaishnava Pathashala. In 1922, he passed the Matriculation Examination of the Bombay University, through the Coronation High School, Mangarol. As a part time and full time teacher, he taught Sanskrit and Gujarati in the Mangarol Pathashala and in the high school for 11 years. From 1936, he made Ahmedabad his *Karmabhūmi* and worked as an Editor of the weekly *Prajābandhu* for one year. Afterwards, he joined as a researcher in the Gujarat Vidyasabha, where he worked on salary and also later on from 1958 as an honorary member. He taught M.A. students there and was also guide for Ph.D. students. 16 students have successfully completed Ph.D. under him. He also worked in the L.D. Institute and B.J. Institute, Ahmedabad.

More than 1500 articles and 240 books on diverse subjects are written by him. Six of his books are published by the Oriental Institute and the M. S. University of Baroda, under different series. They are : I. *Śrī Vallabhācārya Mahāprabhujī,* Shri Sayaji Sahityamala, (reprint 1977), II. *Vanauṣadhikoṣa,* Shri Sayaji Sahityamala, 1982, III. *Gujarātī Bhāṣāśāstra, Bhāga* 2, *Khaṇḍa* 3, Shri Sayaji Sahityamala 1960, IV. *Bhālaṇakṛta Nalākhyāna,* Pracina Gurjara Granthamala, third edition 1975, V. *Bhālaṇa Eka Adhyayana,* Pracina Gurjara Granthamala, 1971, VI. *Naṭyaśāstra ane Abhinavaguptācārya,* Bharatiya Sangita Nrutya Natya Grantha Shreni, 1956. Twenty articles, written by him are also published (thirteen in Gujarati Quarterly *Svādhyāya* and seven in English in the *Journal of the Oriental Institute*) by the Oriental Institute. He was also an expert member for Selection Committee and the Advisory Board for the Critical Edition of Purāṇas of the Oriental Institute. He was closely associated with the activities of

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our Institute. He had soft corner for it and was deadly against the move of shifting it from the old premises in the Main campus. He was a Special guest in the Function of Releasing the Critical Edition of the *Viṣṇupurāṇa* Volume I. The Institute has recently received many books written by him and reprinted and published by Krushnakant Kadakiya Trust. A timely and voluminous book was published as a Felicitation volume, on his completing 100 years of his life. It contains articles not only on his life and achievements, but also articles of scholars on the books and articles written by him. Some members of the Institute have contributed articles for the same. He has received four Medals among them are Ranjitram Gold Medal, Gokani Gold Medal etc. and more than 33 Awards and 16 honorary degrees/distinctions like *Mahāmahimopādhyāya, Padmaśrī,* Doctor of Letters, *Brahmarṣi, Vidyāvācaspati, Bhāratamārtaṇḍa* etc. He was expert in Gujarati, Sanskrit, Hindi and many Śāstras like Linguistics, Ancient Indian History and Culture, *Śuddhādvaitavedānta,* Religion and Philosophy. His special study was regarding the *Mahābhārata,* from which he had reconstructed the *Jayasaṁhitā.* He was an extra-ordinary teacher and researcher, who used to read books, work for day and night continuously, made research and wrote articles up to the hundred years of his life.

With the sad demise of such a great, Veteran scholar, who lived a very simple, modest and pious life of 101 years, the scholarly world has suffered an irretrievable loss. May god bless him with *sadgati* and give strength to his relatives to bear this great loss. Though he has left this mortal world, he will remain forever among us by his *akṣara vāṅmaya.*

वाण्यां यस्य सदैव राजतितरां श्रीकृष्णचन्द्रस्तुति-
र्नानाशास्त्रविशारदः सुचरितो दीर्घायुरुद्बोधकः ।
नित्यं वैष्णवपुष्टिमार्गनिरतः संशोधनैः संस्तुतः
शास्त्रीवंशविभूषणो मुनिवरः स्वर्गं गतो योगिराट् ॥

Oriental Institute,
The M.S. University of Baroda,
Vadodara

M. L. Wadekar

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REVIEWS

(i) *An Encyclopaedic Dictionary of Sanskrit on Historical Principles,* Volume six, Part Two edited by Dr. V.P. Bhatt, P.P. 4 + 3049 - 3208, Published by Deccan College Post-graduate and Research Institute (Deemed to be a University), Pune - 411 006, India, 2002 A. D., Price : Not mentioned.

(ii) *An Encyclopaedic Dictionary of Sanskrit on Historical Principles,* Volume Six, Part III, edited by Dr. V.P. Bhatt, P.P. 4 + 3209 - 3368, Published by Deccan College Post-graduate and Research Institute (Deemed to be a University), Pune - 411 006, India, 2003 A.D., Price : Not mentioned.

The Deccan College Post-graduate and Research Institute has undertaken for the last some years the monumental national project of preparing the said Dictionary and has proposed to publish one part every year and it is gratifying to note that this promise is kept up regularly and for it deserves praise. The above-mentioned two parts i.e. part II and part III of the Volume VI are in continuation of the part I of the Volume VI. The Parts of the earlier volumes are reviewed in the various Numbers of the different volumes of this Journal. The Part II of this Volume VI opens with the entry of this vocable "अनुमितमूलत्व" *(anumitamūla-tva)* on page 3049 and it has "अनुशयस्थान" *(anuśaya-sthāna)* as its last entry on page 3208. The part III of this Volume VI has the vocable "अनुशयहेतुमत्परत्व" *(anuśayahetumatparatva)* as its first entry on page 3209 and the said part closes with the vocable "अनेककैतत्व" *(aneka-kaitava)* as its last entry of this part on page 3368. It may be noted that this "Dictionary-Project" has a Financial Support and Patronage of the Ministry of Human Resource Development, Government of India (through the Rashtriya Sanskrit Sansthan) and Government of Maharashtra" and this Project is handled by the "Staff of (i) The Sanskrit Dictionary Project, (ii) Department of Linguistics and (iii) The Sanskrit Dictionary Unit, Deccan College". All the participants and the Patrons of this project deserve our congratulation and admiration. As there is neither a preface nor a note, it is assumed that there is no change in the principles and norms enunciated and followed in the earlier volumes, hence there is nothing to comment, but to laud. Both the Parts under review are neatly and

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decently printed as the earlier ones. The Editor and the staff deserve an admiration and we look forward for further publication of this Dictionary in regular instalments as per its plan in the years to come.

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Kantareshwar Temple,
Near Champaner Gate, Bajawada,
Vadodara 390 001.

***Vedic Mathematics* by Kenneth R. Williams, Published by Motilal Banarasidass, New Delhi : Three Parts : Part I : Elementary Level, Price Rs. 225/- pp. X + 167; Part II : Intermediate Level, Price Rs. 250/- pp. XI + 234; Part III : Advanced Level, Price Rs. 295/- pp. XI + 270, 2005 A.D.**

There is a tendency to trace the origin of every thing to the hoary past which witnessed the birth and growth of many lores and sciences and mathematics is no exception to this situation. It may be traced back to the Indus Vally, civilization (*vide* Ram Murti Sharma, *Sanskrit White paper,* 2000, pp. 38ff). In this connection the Śulvasūtras may be mentioned (*vide* M. Winternitz, *A History of Indian Literature,* Vol. 1, 1927, Calcutta, pp. 273, 275). It is well known that the mathematics of early times of India came to be known as "Vedic Mathematics".

There are a few problems connected with this, but in this connection it may be mentioned that it is the ancient system of mathematics which was rediscovered in the early last century by Shri Bharati Krishna Tirthaji (1884-1960 A.D.) also known as Śaṇkarācārya of Puri, between 1911 and 1918. He was able to reconstruct the ancient system of mathematics which is now called *"Vedic Mathematics"* (*ibid,* Part I, p. 1). He wrote 16 books expanding this system but unfortunately these have been lost and when the loss was confirmed in 1958, he wrote a single introductory book entitled *"Vedic Mathematics".* This is currently available (*ibid,* pp. 2). On p. 2 of it are given special features and aspects of Vedic Mathematics.

The Part I (Elementary Level) has 16 lessons (i.e. chapters) as follows :

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Lesson (1) Computing the Whole
(2) Doubling and Halving
(3) Digit Sums
(4) Left to Right
(5) All from 9 and last from 10
(6) Number Splitting
(7) Base Multiplication
(8) Checking and Divisibility
(9) Bar Numbers
(10) Special Multiplication
(11) General Multiplication
(12) Squaring
(13) Equations
(14) Fractions
(15) Special Division
(16) The Crowning Gem.

The Part II (Intermediate Level) has 16 lessons (i.e. chapters) and these chapters are as follows :

Lesson (1) Basic Devices
(2) More Basic Devices
(3) Special Methods
(4) By one More than One before
(5) Auxillary Fractions
(6) Vertically and Crosswise
(7) Squares and Square roots
(8) Special Multiplication Methods
(9) Triples
(10) Special Division
(11) Straight Division
(12) Equations

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(13) Applications of Triples

(14) Square roots

(15) Divisibility

(16) Combined Calculations.

The Part III (Advanced Level) has following 18 lessons (i. e. chapters) with appendices :-

Lesson (1) Left to Right Calculations

(2) Special Methods

(3) Recurring Decimals

(4) Triples

(5) General Multiplication

(6) Solution of Equations

(7) Squares and Square Roots

(8) Application of triples 107

(9) Divisibility

(10) Straight Division

(11) Square Roots

(12) Triple Trigonometry

(13) Combined Operations 174

(14) Solution of Polynomial Equations

(15) Calculus Method

(16) Applied Mathematics

(17) Trigonometric Functions

(18) Trigonometric and Transcendental Equations

All these three volumes have appendices and indices in addition to the above said chapters.

All these volumes make an interesting reading. It also shows how the ancient Indian mathematics had simpler methods of calculations. It is tempting to recommend these methods. In these parts, the operations in mathematics like subtraction, multiplication,

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division and also the methods of calculus and geometry are dealt with. These volumes are a good contribution to mathematical studies in general and to the Indological studies in particular. It is happy to note that these volumes are neatly printed and the presentation is lucid. The editors and publisher deserve our rich praise and appreciation.

It may be noted that these three parts are decorated with the learned foreword by Dr. L.M. Singhvi. It is tempting to note that these parts are now published in "Indian Scientific Heritage" with Dr. L.M. Singhvi as its General Editor and with its own Editorial Board. This is the first Indian edition and it was originally published by "Inspiration Books".

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Space, Time and Consciousness : The Fifth Dimension, **Bhaskar Vyas and Rajni Vyas, Bhartiya Vidya Prakashan, Delhi, 2004; pp. 1-240; Price Rs. 400/-.**

The book is a concerted effort to establish 'consciousness' as a fifth and an integral dimension on the space-time continuum. The authors argue that the Universe or Reality has an extra dimension, i.e., consciousness, which cannot be ignored in any exploration into the nature of Reality. The concept of consciousness has not been theorized as an enduring metaphysical, spiritual substance but explained from a physicist's standpoint and hence has been posited onto the space-time continuum. The fifth dimension is explained as a QED-quantum electrodynamic field - generated by the minutest element termed 'conscion'. However, consciousness is shown to be a movement from the phenomenal to the spiritual. An attempt has been made to provide a metaphysical grounding to the physical explanation of consciousness. The authors here deeply look into the so-called paranormal experiences with the focus on the hypnotic experiences and invoke the spiritual-metaphysical postulates of the Indian Philosophical tradition, especially that of the Tibetan Buddhism and Patañjali's Yoga, as a support to their thesis. The fusion of the Western scientific and Indian philosophical perspectives transcends the dichotomies between the scientific and

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philosophical paradigms and sees the Universe from a single conception.

The discussion begins with the extrapolation of the two concepts of 'time' and 'space' with reference to the prevalent theories in Physics. The history of science witnesses entirely different explanations of time and space at different times. The linear and progressive concept of time in Newton's explanation of causality as change between two events receives serious challenges from Einstein's special relativity theory and further from Plan's quantum theory. Max Plank brings forth the revolutionary concept of 'time-reversibility' and asserts the role of the 'observer' in scientific inquiries. The theory argues that a "quantum event involves uncertainty principle and the result is determined by the observation" (p. 19). So, since Einstein, the perception of the Universe has gone farther from the Newtonian deterministic model. The authors are particularly drawn to the concept of 'time-reversibility' and the element of 'subjectivity' in quantum theory. The fact that a subjective decision is involved in determining the nature of an event is a bold claim and is probably the first encounter with 'consciousness', which the authors argue, need to be explored alongside time and space.

The authors agree with the contemporary idea of 'time-reversibility' and show its integrality with consciousness by drawing our attention to extra-sensory experiences. In this context, they discuss the practice of hypnosis. Hypnosis, which is usually believed to be a stigma, is here being presented as a science of normal, though altered state of awareness, which can be safely practised. One experiences time-displacement and space-dislocation in such altered states. Even one can experience one's neonatal age, if one wills so. Scientific validation based on the experiments conducted on the volunteers is being provided in support of 'time-reversibility' in hypnotic experiences.

The integrality of consciousness with space and time on the same continuum requires a satisfactory theory. The authors first discuss and criticise various western scientific and psycological accounts of consciousness and then propose their own theory. The inherent characteristic of the scientific paradigm is that it attempts to overcome the Cartesian dualism. The two substance theory is being replaced by the reality of the single entity called 'body-mind' whose striking example is found in the modern medical science, which considers the 'brain-death' as the death of the person. The physiological, psycological, biological and neuro-chemical theories of consciousness, no matter how appealing they are, the authors argue, fall short of satisfactory explanation when, it comes to explain paranormal experiences. Intuition, creativity, telepathy, telekinesis, paranormal healing, near-death experience etc. are natural events in one's life and demand explanation as to 'why' and 'how' they occur. A requirement of explanation for paranormal subjective experiences, it is being urged, cannot be fulfilled if consciousness is seen in the ordinary sense of awakeness, dream and sleep.

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There is a need to look at consciousness as more than the state of awareness. The authors, hence, propose a quantum explanation of consciousness which attempts to explain the intricacies of the nervous system as more than the chemical and biological functions. They argue that consciousness is not an emergent property of 'matter' but emerges from the field - "a space equipped with potentiality" (p. 84). A field or fields operative at the same time is created by the electric impulses caused by the cells and synapses. A synapse is described as a gap or the source of interaction between cells. The element of life as a QED is successfully explained in the vegetable kingdom and also an extreme case of narrations of the life stories of the people encountering paranormal experiences suggest that consciousness can be understood as a "charged energy". However, when and how an electromagnetic field is generated still remains an enigma and, in the want of the scientific explanation in terms of physical equations, it remains a hypothetical idea and the authors take a note of this shortcoming in their thesis.

The quantum explanation of consciousness attempts to posit it onto the space and time continuum by showing time-reversibility and space-dislocation in paranormal experiences. The idea of the integrality of consciousness with space and time rests on the belief that the Universe is a coherently structured reality governed by the same physical laws which make the bifurcation of the physical and spiritual redundant.

The theory of the "oneness" of the physical and spiritual seeks justification in the philosophical postulates of the Tibetan Buddhism which, the authors trust "provides a well-charted course to access the fifth dimension. That gateway to the fifth dimension is through the meditative way" (p. 187). The explanations of time as circular, space filled with immense energy given in this philosophical school (which is rooted in the Mahāyāna tradition) show affinities to those in the modern scientific tradition. Besides, this school is heavily relied upon because it integrates the element of consciousness with time and space. All the three are located in *śūnyatā* or void. The continuum of space-time-consciousness can be experienced as *nirvāṇa* - an experience of *śūnyatā*. This experience, a resultant of the meditative practices, the authors argue, is an altered state-an experience, which is a "natural attribute of entire mankind" (p. 200). A fourth state of consciousness, apart from the awakening, dream and sleep, is called *turīya* in Yoga and Vedānta. *Turīya* is a state of consciousness, which witnesses changes in one's own lived-temporality. It has been described as a state where "the subjective time moves slowly ... that the distinction between the past and present and future is lost. There is a shift of space location and one can experience oneself at several different locations in space during this state. This is trance .. It is possible to regress in time and be at places at time in the past which may have been forgotten" (p. 202). The fourth and the other states of consciousness can be experienced through the

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meditative practices and righteous living - a view commonly held by the Tibetan Buddhism and Rājayoga. The altered meditative states throw away the dichotomies between the body and mind, the physical and spiritual, space and time; for they are all on the same platform. The highest of them perhaps would be a state where an individual consciousness merges with the universal consciousness - a state the Indian Vedāntic tradition calls *'Brahmajñāna."*

The hypothesis that consciousness is physical (a QED) in nature and a fifth dimension on the space and time continuum charts out a new direction to explore the Reality. The merger of the scientific-physical theory with the Indian spiritual Buddhistic tradition is a creative blend and helps provide support to the thesis. However, defending the physical-cum-spiritual conception of consciousness on the basis of the paranormal experiences alone leaves out a lacuna in the conception of the theory. And also, the idea that consciousness is to be seen on the same continuum with space and time needs a much more ardent argument and validation to satisfy the scientific community. Nevertheless, the book is clear in its conceptual framework and sufficiently rich in its exegetical accounts. Being a scientific and philosophical quest at the same time, the book offers a platform for a creative dialogue between the two paradigms over the concept of "consciousness".

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***Contribution of Rāmacandra Paṇḍita to Sanskrit Literature* - Edited by Prof. Dr. M.L. Wadekar; Pub. by Bhartiya Kala Prakashan, Delhi, First Edition 2006; pp. xxii + 117; Price - Rs. 250/-**

The name of Prof. M.L. Wadekar is quite known to Sanskrit scholars from a couple of critical editions, he has prepared with strenuous efforts on technical grounds viz. the *Devalasmṛti* and the *Devīmāhātmyam* a really fruitful result of his calm and continuous research work in manuscriptology. The present edition is one step further in the same field. Being a staunch Maharashtriyan Brahmin flourished in traditional atmosphere, Prof. Wadekar has a typical inclination to traditional scholarship. Maharashtra, however, has undoubtedly produced a long, worthwhile and rich series of scholars dedicated to Sanskrit studies. Dr. Wadekar, in this book, highlights the voluminous, varied and valuable contribution of

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Rāmacandra Paṇḍita, such one versatile scholar from Kolhapur, Maharashtra. The editor has taken pains and has done a great deal of fieldwork to avail manuscript-material from the direct heir and successor of the author's family.

It is quite interesting and instructive to learn about such a versatile and knowledgeable scholar as Rāmacandra Paṇḍita (A.D. 1769-1830), who possessed deep and thorough knowledge of traditional *śāstras* like *vyākaraṇa, nyāya, dharmaśāstra, alaṅkāraśāstra, mantraśāstra* and *chandaḥśāstra.* He was even endowed with poetic skill. The editor gives important minute details about the author's life and date which have sound basis and support of firsthand information gained from the family successor. Thus the authenticity of these biographical details is beyond doubt.

Rāmacandra Paṇḍita composed some twenty-two works in Sanskrit which are classified into three groups, namely philosophical, creative and technical, by the editor. The book carries much more valuability, since we find the Sanskrit texts of almost all these works and these are authentic because they are prepared on the basis of manuscripts gained from reliable source i.e. directly from the heir and successor of the author's family. This feature of the book unfolds a fresh field of research for scholars.

The Sanskrit texts are preceded by an informative introduction, wherein the editor expounds a detailed account of each and every text alongwith concluding remarks of his own. This indicates that Dr. Wadekar has thoroughly studied each work and not without a critical eye. The nomenclature *Paṇḍita* of Rāmacandra seems to be realised in his philosophical as well as technical works. Only the title of his six philosophical treatises will suffice to exhibit the author's profound insight and thorough study of Upaniṣadic and Vedāntic texts like *Śārīrakabhāṣya of Śaṅkarācārya.* These include *Īśāvāsyopaniṣadrahasyastotram, Īśāvāsyopaniṣadrahasyavivṛtiḥ, Daśopaniṣadrahasyabhāṣyam, Śārīratātparyasaṅgrahaḥ, Mahāvākyavivaraṇam* and *Antarniṣṭhāṣṭakam.* As the editor has duly pointed out, all these works reveal 'the author's scholarship and minute study of Upaniṣadic philosophy and *Śāṅkarasiddhānta.* It is not an easy task to summarise and comment on such philosophical texts unless one has internalised that particular philosophical principle or thought. We are quite obliged to the editor especially for his sincere efforts to bring these texts to light.

The Creative works of Rāmacandra Paṇḍita include *stotrakāvyas* (eulogies), *ārārtikyas (āratis)* and *praśasti ślokas.* The *Gurumānasapūjā* explains the mental worship *(mānasapūjā)* and fruit *(phalaśruti)* of his *guru* Siddheśvara Mahāraja, his own father in four verses; while the *guroraparādhāṣṭakam* like *Śivāparādhakṣamāpanastotra* of Śaṅkarācārya, is a request for forgiveness to his *guru* for the offence of not remembering him. This *Paṇḍita* poet has composed five *Rāmastotras* in eulogy of Rāma, his most favourite deity. The *Gaṅgāṣṭakam*

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is created in praise of the Gaṅgā in *Śikhariṇī* metre with the last *phalaśruti- śloka* in *Anuṣṭubh.* This *stotra* reminds one of *Gaṅgālaharī.* The *Śrīkṛṣṇāpañcakam* and the *Vārāṇasī-stotram* are composed in praise of the river Kṛṣṇā, and Vārāṇasī, the holy city of Kāśī respectively. All these eulogies, *āratis* and *praśasti ślokas* exhibit the author's poetic power, devotion and his command over Sanskrit prosody.

But I think, the most remarkable and significant contribution of this author lies in three works on technical subject. Particularly since 18th-19th centuries and of late, it has become a rare thing to compose technical works on Vedic rituals. This scholar *Paṇḍita* has given one such book named *Kuṇḍenduḥ* or *Kuṇḍavedikā* in eight verses of *Sragdharā* metre, wherein he deals with preparation of *vedī* for *Agnihotra* and *Kuṇḍa* for sacrificial rituals. The *Prātiśākhyajyotsnā* (not given here but already published from Sampūrṇānanda Sanskrit University) is his commentary on *Prātiśākhya* dealing with Vedic grammar. Another book of his, the *Baiṭhaparibhāṣā,* is related to Vedic *mantraśāstra.* The last but not the least is the *Vṛttābhirāmaḥ,* a typical technical *lakṣaṇagrantha* on Sanskrit metrics, a quite big and intensive as well as illustrative work in five *adhyāyas.* This work defines most of the popular Sanskrit metres with minute technical details in a *śāstrīya* style and *paribhāṣā.*

Dr. Wadekar has proved with illustrations that this *Paṇḍita* from Maharashtra has spared not a single subject to deal with to prove his nomenclature *Paṇḍita.* He has duly highlighted 'the outstanding contribution of a scholar to varied fields of Sanskrit Literature' (cf. coverflap); yet some general critical remarks pointing to further potentialities of research in the field are lacking. One can expect much more language-flair from the editor. The book, however, is printed with minute care, printing mistakes are carefully avoided, Sanskrit text is given in bold types. Such an attractive coverpage is a rare thing in Sanskrit books. With these salient features, the book has opened up new horizons of research in technical field. It has brought to light a scholar of philosophy writing in Sanskrit who has, hitherto, been unknown to us. As the editor has rightly pointed out the history of Modern Sanskrit literature is compelled to take note of such an erudite, versatile scholar of Sanskrit studies. (p. xxii)

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Nina Bhavnagari

Naṭyāmṛtam **: by Dr. Kailash Nath Dvivedi; Kusumkulaya, Ajitamala (Oraiya); 2005; pp. 106 (Hard Cover); Price Rs. 150/-**

The *Nāṭyāmṛtam* is a collection of five short Sanskrit plays, based on historical incidents. At the end of Sanskrit plays, Hindi translation (version) of all the plays is provided

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so that the plays can be staged in Hindi language also.

The plots *(kathāvastu)* of all the plays have war (between invaders and rulers) as their theme. Three out of five plays are centred on Alexander's invasion of India - 1. *Alakṣendra Vijayam* (pp. 11-18), 2. *Vijetā Kaḥ* (13-24), 3. *Vijigīśorvivaśatā* (25-32). The other two *Vasumitravijayam* and *Pratiśodha* are also the tales of foreign invaders (?) of India.

These historical events/incidents - the famous show-down between Alexander and Porus (Puru), revolt by Alexander's soldiers against further invasion of India, *Johara* (self immolation) by Padmāvatī/Padminī (of Multan?) - are transmitted to us by oral tradition and their authenticity is questionable. But, they have inspired many authors and poets to choose them as the source of their inspiration.

The plays are too lyrical in form which makes them more readable than being enacted. Moreover all the plays have many scene-changes (mostly outdoors) which may disrupt the flow of enjoyment.

The language of the plays is often distorted by the typographical mistakes (in both versions). A bit more easy language could have made the plays more acceptable.

The author wrote these plays because he felt the scarcity of historical plays (Intro.). His effort to imbibe patriotism in people is praiseworthy.

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Reflections on Creative Writing **by W.K. Lele, Mansanman Prakashan, Pune, 2003, pp. viii + 232, Price: Rs 240/-**

The present book under review is about ancient Indian methodology of poetry-making, known as *kaviśikṣā* and forms a part of Sanskrit poetics. It is divided into seven sections. These sections are the revised forms of three lectures delivered by the author on different occasions as well as four of his papers published in the reputed Indological journals. The titles of these sections are: 1. The making of a poet 2. Ancient literary controversies 3. Concept of polishing in Sanskrit Poetics 4. Transformational operations and Kālidāsa's *Mālavikāgnimitram* 5. Fundamentals of creative writing 6. A stylistic study of *Abhijñānaśākuntalam* and 7. Indian Poetics in comparison with Western Stylistics.

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In the first essay, the author takes up the problem of *kāvyahetu,* the causes of poetry and discusses meticulously the views of the earlier poeticians like Bhāmaha, Daṇḍin, Vāmana, Rājaśekhara, Vāgbhaṭṭa, Kṣemendra, Mammaṭa and others. He raises the question: Is the knowledge of scientific disciplines helpful to the creative writers? He examines the existing views critically and focuses on the causal factors like *nānātantrajñāna, lokavyavahārajñāna, anyakāvyaparicaya, guruśuśrūṣā, abhiyoga,* usefulness of *kāvyālaṁkāraśāstra* etc. He comes to the conclusion that the composition of poetry is a serious intellectual activity and the perfection in this activity is achieved by constant practice, theoretical knowledge and proper training.

In the second essay the author enlightens us about the ancient literary controversies regarding different issues. He takes up the topics like congenial atmosphere, subjects of controversies, nature of creative writing, causes of poetic composition, themes of poetic composition, structural arrangement, plagiarism, linguistic medium, maturity of diction, descriptions, faults, qualities, figures of speech, poetic conventions, types of poets, attitudes and tendencies of poets, forms of literature, recitations of poetic compositions, branches of learning, number of words, poets and critics.

The third essay is entitled as 'Concept of polishing in Sanskrit poetics.' The author has discussed about the method of polishing or revision. The points like complete flawlessness, the first draft, unanimity on the necessity of revisions, timing and mood for the revision, modes and process of revision, the laws of revision, extension of the concept of *pāka* by Rājaśekhara, Kṣemendra and the concept of revision, the concept of *arthapāka,* the achievements etc. are very systematically discussed. The author has presented the views of the Western stylisticians like P. Hogrefe, S. Ives, A H. Gardiner and compare their views with the great master Rājaśekhara. He has brought to light the subtle point that the Indian poeticians have specified the time and mental state fit for polishing while the westerners have specified only the mental state.

In the fourth essay, the author discusses the transformational operations on the basis of generative grammar of Westerners and analyses Kālidāsa's *Mālavikāgnimitra.* He has made critical analysis of various dialogues of this drama from various aspects like the number of operations, additions, adjunctions, combinations, deletions, expansions, permutations, reductions, reordering, replacements, and substitutions. The study is interesting and useful. The author has also suggested such analysis of other dramas also.

The fifth paper contains the fundamentals of creative writing. The topics like the poetry as an art, purposes of poetry, faculty of creative writing, kinds of poets, structure of creative writing, *kāvya* and *guṇa-alaṁkāras,* bad poets and bad poetry, poetry and poetics and their interrelations, *kāvya* and *śāstra* and their mutual relationship, *kāvya* and *loka, kavisamaya,* kinds of critics, publicity of poetry, appraisal of poets and poetry, literary schools

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are analysed with proper care. In the sixth section, the author has given the stylistic study of *Abhijñānaśākuntalam*. In this paper, he has discussed the nouns, pronouns, adjectives, adverbs, deviations, incomplete sentences, inversions, negatives, parallelisms, repetitions, rhetorical questions, synonyms etc. The study is related to the linguistic and stylistic aspects. Such study is in fact rare and therefore deserves special appreciation. It may be accepted as a model for preparing such studies of other important Sanskrit plays.

The last section embodies the discussions about the Indian poetics in comparison with Western stylistics. In this section also, the author focuses Indian Poeticians' views on the language of poets, choice of words, maturity of diction or expression, unitary compositions and their beauty, the forms of literature, names of the *rītis*, names of the countries, qualities, poetic faults and the figures of speech. He has also analysed the views of Western Poeticians like Turner, Vallins, M.Boulton, Ian Mukarovsky, Nowottny, Ronald Gillespie et.al. and put before us the similarity and dissimilarity of their views with Indian poeticians. The presentation of the author with utmost clarity makes the entire essay very interesting.

The author has worked on a very wide field and systematically arranged the literary principles. He has very nicely elaborated the methodological principles which come under *kaviśikṣā*- an interesting and unavoidable area of Sanskrit poetics. This work of Lele is rich in references that are collected with patience and perseverance from a good number of authentic sources. Another appreciable feature of this work is that the author has brought to light some new lines of research, for example, he has shown that ancient Indian creative writings answer quite satisfactorily the requirements of the rules of transformational generative grammar as discovered by the western grammarians and also the norms of stylistics as laid down by the western stylisticians. (Preface, P.IV)

The comparative study given in the book deserves appreciation. The book is prepared very meticulously. It is, to my mind, the best of the books prepared so far on this topic and I therefore strongly recommend its reading to modern poets and critical readers. In nutshell, the book is a mature fruit of author's long and serious study and research for more than last ten years. Written in lucid and clear language and containing author's own pertinent reflections, the book has clarified many difficult points and elaborated some sublime aspects. Thus Professor W. K. Lele has given a revised methodology of creative writing and made a valuable contribution to the field of literary criticism.

Sweta Prajapati

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Manaso Naimiṣāraṇyam **-a collection of sixteen modern Sanskrit Poems by Harsadeva Madhava, Edited by Narayana Dash; Published by Mrs. Savita Dash, Chadiyapalli, Purushottampur, Ganjama, Orissa-791018; 2003; pp. 1-48; Price- 50/.**

Dr. Harsadeva Madhava has created a niche for himself among the Modern Sanskrit poets by his unconventional approach to conventional Sanskrit poetry. His experimental attempts of infusing other than Indian poetic styles in Sanskrit poetry are sometimes remarkable.

This time, he is here with his collection of 28 short poems (but with the title, it is mentioned *Ṣoḍaśa* i.e. 16) in *Manaso Naimiṣāraṇyam*, a small book of 48 pages. Most of the poems are dated, written in between 1975-1985.

As the title itself suggests, these poems are depiction of loneliness, frustration, hopelessness of a person, who has gone through these. The poems are written in Blank - Verses and are thoroughly individualistic in their approach. The use of famous literary creations of Sanskrit as well as Greek (p. 8- *Kṛtakamukhaṁ Paridhāya*), using historical (tragic) events to highlight his emotions (Hirosima p.12, Jalianwalabag p.10, Nāgapadminī's suicide p.17) are some features to be noted in the book. The Poem *Āśā* (p.10) shows the acquaintance of the poet with the names of foreign countries.

Under the title of *Kāvyastabaka* (bunch of poems), he has written 12 short poems centred round *Rājakanyā* (Princess-pp.27-37).

The poems of the book somewhat remind us of *Araṇye rodanam* i.e. crying in the forest, as it seems that the poet is just voicing his depression in seclusion and indeed, sometimes they are noteworthy.

The book can be added to the collection of Modern Sanskrit Poetry lovers. One thing should have been taken care of and that is printing of *O mātrā* as everywhere, it looks like printing error.

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Sharmila Bagchi

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***Śrī Śrībhaktirasāmṛtasindhuḥ* of Rūpagosvāmī, II Volume, Edited with Hindi Trans. by Premalata Sharma, Published by Indira Gandhi Rastriya Kala Kendra in collaboration with Motilal Banarsidass Publishers Private Limited, Bungalow Road, Jawahar Nagar, Delhi 110 007, PP. lxxv +536, Price: Rs. 1400/-.**

The work under review is the edited text of *Bhaktirasāmṛtasindhuḥ* with a critical introduction. It discusses the philosophical and scientific aspects of the famous theory of *Rasa* of Sanskrit poetics in the context of *Bhakti*. At the outset, the present book is decorated with - *Āmukha* (pp. vii-ix) by Śrīvatsa Gosvāmī. The editor, Prof. Premlata Sharma had handed over a format of *Avataraṇikā* and notes with Hindi-translation to Dr. Urmila Sharma. She arranged and compiled the whole work and elaborated the introduction - *Avataraṇikā-prastāra* (pp. xi-li). The book consists of six sections which present critical analysis of the concept of *bhakti* and *bhakti-rasa* with its almost all aspects.

The *Viṣayānukramaṇikā* of the present volume is too large occupying (pp. liii-lxxv) 23 pages. It is based on the text edited by Śrīpurīdāsa in Beṅgāli script. The book under review comprises two sections - *Paścimavibhāga* and *Uttaravibhāga* and further divided in fourteen sub-sections called *laharīs*. At the end, the epilogue in two verses (pp. 342-343) concludes the whole text and mentions the period of the writing of the *Śrī Śrībhaktirasāmṛtasindhuḥ i.e. Śakasaṁvat*-1463. After the completion of the text, variant readings (pp. 345-351) with footnote numbers have been given on the basis of two mss. i. The ms. acc.no.387 preserved in Śrīgaurāṅgagranthamandira at Varāhanagara, and ii. The ms. of Śrīgaṅgāmātāmaṭha at Purī, and two books -i. The text edited by Dāmodara Śāstrī published at Kāśī in V.S. 1922, and ii. Published by Śrī Gauḍīyamaṭha in *Śrīcaitanyaprakaṭātītābda* 445 (A.D.1930) under the heading of *Pāṭha-vimarśa*, which displays the authenticity of the work. Thereafter a very useful, valuable and detailed deliberation entitled - *Vimarśa* (pp.353-412) is given and that is based on three commentaries of *Śrībhaktirasāmṛtasindhuḥ* namely, the *Durgamasaṅgamanī* by Jīvagosvāmī, *Artharatnālpadīpikā* by Mukundadāsa Gosvāmī and *Bhaktisārapradarśinī* by Viśvanātha Cakravartī. All these commentaries are published with original text collected from Navadvīpa by Haridāsa in V.S. 2004 (1947 A.D).

At the end of the book, there are four appendices (pp.413-519). The inclusion of Bibliography (pp.525-534) in the last with complete references enhances the value of the present volume. Moreover, the printing of the text is also remarkable. The errors are very rare. The *errata* has been given at the end of the book. But, there is a notable mistake - instead of *Paribhāṣāsūcī Ślokānukramaṇikā* is printed.

The book under review has provided a valuable material for Hindi readers. In entirety,

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the work is praiseworthy and commendable as it is very useful not only for a Hindi reader, but, also for a devotee, who is inclined to know about the real form of *Bhakti* and *Bhakti-rasa*. The Indira Gandhi National Centre For The Arts deserves our hearty congratulations. The super production is a trademark of the IGNCA publications, and the reader should thank the editor and the publishers for this splendid reference work. Unfortunately, Dr. Premalata Sharma is no more to receive our hearty congratulations, but, she will be remembered forever for her valuable contribution. Dr. Urmila Sharma deserves our sincere thanks for providing such type of a precious work.

Ramanath Pandey

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2. ***Face to Face with Sri Raman Maharshi :*** Comp. and ed. by Laxmi Narain, Pubd. by Sri Ramana Kendram, 2-2-1109/Bat Kammakunta, Sivam Road, Hyderabad - 500 013, pp. xviii + 401, Price : Rs. 200=00.

3. *पातञ्जलयोग (अष्टाङ्योग) :* Comp. and Pubd. by Shri Surendra Shankar Anand, 3580, 37D, Chandigarh - 160 036, pp. 134, Price : 200=00.

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4. ***Devīmāhātmayam In Praise of the Goddess :*** Tra. and Commentator : Devdatta Kālī, pp. xviii + 382, Price : Rs. 250=00.

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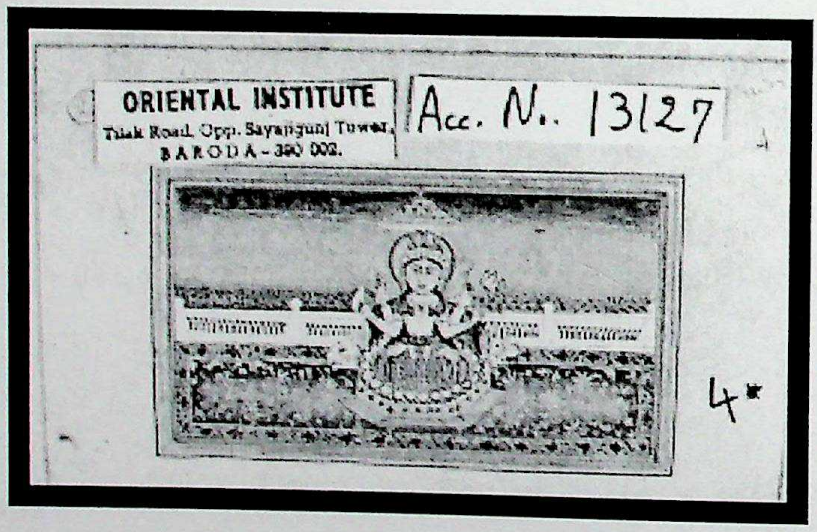

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